

Founded in 1898 by JOHN C. FREUND

REVIVALS OF SEASON AT METROPOLITAN ANNOUNCED

'Pelléas et Mélisande', 'Amore dei Tre Re', 'Marriage of Figaro' and 'Flying Dutchman' Included

New Singers Engaged

Novotna, Reggiani, Dickey, Kipnis, Laholm, Harrell, Oliviero Join Company—St. Leger Added to Conductor's Staff—Season of 16 Weeks

WITH revivals scheduled of 'Pelléas et Mélisande', 'The Marriage of Figaro' and 'L'Amore dei Tre Re', none of which has been heard for a number of years, the Metropolitan Opera Association will open its season of sixteen weeks, Edward Johnson, general manager, announced last week. It will be the fifty-fifth season in the house.

There are promised also, returning to the repertoire after a shorter absence, 'The Bartered Bride', 'The Flying Dutchman', 'Le Coq d'Or', 'Faust', 'La Forza del Destino' and 'La Gioconda'. Seven singers new to the company will also be heard during the season, with the possibility of others whose appearances are contingent upon conditions in Europe. A new assistant conductor, Frank St. Leger, has also joined the company.

New Artists Engaged

The new singers include: Jarmila Novotna, Czech soprano, who was born in Prague and studied there and in Milan. She also studied acting under Reinhardt. Besides Prague, she has sung at the Paris Opéra, La Scala, Berlin, Vienna and in Salzburg under Toscanini. She will probably be heard in 'The Bartered Bride'.

Hilde Reggiani, coloratura soprano, was born in Modena in 1914, and made her debut there as Gilda in 1933. She has sung at La Scala, the San Carlo and the Royal Opera in Rome, also in Holland, Belgium, France, Hungary, Monte Carlo and South America.

Eyvind Laholm, American tenor, is a native of Eau Claire, Wis. His name which he changed for stage purposes was Johan Edwin Johnson. After seeing service in the U. S. Navy, he studied singing and acting in New York, but went to Germany for his debut, accomplishing this as Canio in Essen. He sang in other German opera houses including Stuttgart and Berlin, also at the May Festival in Florence. He was heard in New York last winter with the Philharmonic-Symphony with Kirsten Flagstad in Act II of 'Tristan und Isolde'.

Lodovico Oliviero, tenor, has been heard in New York with various oper-

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At Opening of Worcester Festival



Worcester Telegram



At the Left Are Helen Jepson, Soprano Soloist, and Albert Stoessel, Conductor of the Festival, and (Right): Robert Weede, Baritone Soloist, and Walter Howe, Associate Conductor and Organist

WORCESTER BEGINS ITS EIGHTIETH FESTIVAL

Vaughan Williams's 'Sea Symphony', Performed by Chorus of 450, Soloists and Orchestra, Opens Event

Stoessel Conducts

Helen Jepson and Robert Weede Are Assisting Artists—Parry's Setting of 'At a Solemn Musick' Sung—Orchestra Plays Ballet Suite by Falla

By FRANCES Q. EATON

WORCESTER, Oct. 2.

WITH a mighty outpouring of tone to accompany Walt Whitman's words, "Behold the sea itself" in Ralph Vaughan Williams's 'Sea Symphony', the eightieth Worcester Music Festival opened tonight in the Municipal Memorial Auditorium. Albert Stoessel, conducting for his fifteenth year, had prepared a program which gave every evidence of satisfying the capacity audience, and which revealed his chorus of 450 mixed voices to its best advantage. The special luminary of the evening was Helen Jepson, soprano of the Metropolitan Opera, who, in addition to sharing with Robert Weede the solo honors in the vast choral symphony, sang several works with orchestra.

Choral Writing Is Superb

Vaughan Williams's setting of the American bard's exultant chant of the sea and ships and human souls was given for the first time at the festival, and seemed particularly appropriate in these days of preoccupation with those three elements of life. As choral writing it is superb. The composer has found vocal and orchestral music to match the racing and roaring of the 'Song for All Seas, All Ships'; the philosophical subjectivity of 'On the Beach at Night Alone'; the scherzo-like 'Waves' (which bears more than a shallow imprint of Debussy's 'La Mer'); and the recklessness and final great adventure of 'The Explorers', which make up the four movements of the work. The best combination of text with music is to be found in the moods of mystical rapture which both musician and poet share deeply.

From the moment of its lusty attack on the opening words, the chorus was in complete command of itself under the easy yet forceful guidance of Mr. Stoessel. It seemed in mid-festival power, and though the tenor section is perhaps its one weak spot, there is no lack of unanimity, expressiveness and the ability to shade and color at will.

The soloists were well in accord with their music, both from vocal and in-

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WEBER TO DIRECT CHICAGO CITY OPERA

New Leader Will Conduct Opening Performance of 'Boris Godunoff'

CHICAGO, Oct. 5.

THE appointment of Henry Weber, Chicago conductor, musical director of the Chicago City Opera Company for the 1939 season, was made public by Jason F. Whitney, president of the company, on Sept. 29. The appointment was confirmed by the operating committee of the company.

After the death of Paul Longone, Mr. Whitney took over the responsibilities of general manager. A few weeks ago J. Charles Gilbert, Chicago producer, was named assistant general manager in charge of technical details of the coming opera season. Mr. Weber became one of the conductors of the Chicago Opera Company in 1924. He made his debut as an opera conductor at the age of twenty-one at Bremen, Germany. In 1929 he went to Florence to conduct an

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ASCAP INAUGURATES AMERICAN FESTIVAL

Society of Composers, Authors and Publishers Observes Twenty-Fifth Birthday

IN honor of the twenty-fifth anniversary of its founding by Victor Herbert, the American Society of Composers, Authors and Publishers, more generally referred to as ASCAP, began a series of eight free concerts in Carnegie Hall on the evening of Oct. 1.

The programs are all-American in content and the series at the first concert was described by Gene Buck, president of the organization, as "a festival and cavalcade of American music" and "a tribute to the memory of the man who made it possible for us to sit here tonight, the late and beloved Victor Herbert".

The program of the first concert consisted of excerpts from operettas and musical comedies by Herbert, Romberg, Rodgers & Hart, Porter, De Koven, Cole & Johnson, Luders, Sousa, Kern, Gershwin, Schwartz, Youmans, Berlin,

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War Causes Few Cancellations

Number of Artists Unable to Fulfill Engagements Small—Americans Forego Tours in Europe and Managers Substitute for Germans Scheduled to Appear in Canada

THE number of artists who have been forced to cancel American engagements because of the war in Europe is small. Some managerial offices in New York have found it necessary to substitute other artists for those who were to appear in Canada, since the Canadian government will not admit those who travel on German passports, even though they belong to the refugee class. Some artists who were to appear in countries abroad, now at war, have canceled these engagements, and others, who planned to leave America to tour in Europe, will remain in the United States.

The sailing from Europe of members of the Ballet Russe de Monte Carlo, under the management of Hurok Attractions, Inc., has been delayed, and as a result the company's opening date at the Metropolitan Opera has been postponed from Oct. 10 to 26. Six members of the company were unable to sail. Igor Youskevitch and Michael Pan-kaieff, soloists, were detained indefinitely; Lubov Rostova has joined a French nursing unit.

Marian Anderson, contralto, under Hurok management, has canceled her projected trip to Europe and will tour in America. Jan Kiepura, Polish tenor under the same management, was scheduled to arrive on the Vulcania in early October. Mr. Kiepura reported to the Polish Ambassador in France for military service at the start of the European crisis, but was demobilized by his government to serve in the role of a singing ambassador.

Columbia Artists in Italy

Of the artists under the management of Columbia Concerts Corporation, ninety-six of the 126 individuals and groups are safely in the United States.

Others abroad have reported by letter to their respective managements and but three remain in doubt. Mafalda Favero, soprano of the Metropolitan Opera; the tenor Alessandro Ziliani, and the bass, Salvatore Baccaloni, are in Italy. It is not known if they will be able to come to America during the season.

Ernest Schelling had planned to conduct the London Philharmonic late in October, but as these concerts now are canceled he is expected to return to America shortly. John Brownlee has been released by the Australian government and will arrive here by the end of November.

Metropolitan Opera artists detained in Italy, in addition to Mafalda Favero, Alessandro Ziliani and Salvatore Baccaloni, include Lina Aimaro, coloratura soprano; Ebe Stignani, contralto; Galliano Masini, tenor; Carlo Tagliabue, baritone; Alessio de Paolis, tenor, and Giuseppe de Luca, baritone, who was returning this season for a series of special appearances, after several years absence. Miss Stignani, Mr. Ziliani and Mr. Baccaloni were newly engaged and were to have made their debuts at the Metropolitan this season. Jarmila Novotna, Czech soprano, who will make her debut at the Metropolitan this season, arrived in America on Sept. 27.

Of the thirteen artists under the NBC

Artists Service who are still abroad, only one has informed the management that he will be unable to come to America: Dezso Ernster, bass, who is in Hungary and has been refused a visa. No word has been received from Karl Laufkoetter and Hans Hermann Nissen, but the NBC states that since they are in Germany it is doubtful if they will be able to come. All others have notified the service that they will be in America in time to fulfill their concert commitments, but Rudolf Serkin, pianist, now in Switzerland, who has been unable to secure a visa and might not be able to arrive in America in time for his Town Hall recital scheduled for November.

Of the artists under the management of Charles Wagner, Gertrud Pitzinger, mezzo-soprano, and a Sudeten Czech, will not be able to come to America.

Jussi Bjoerling, now in Stockholm, has canceled his London engagements, but will be in America in time for his November engagements.

Charles N. Drake of the Copley management, reports that two English artists, Eleanor Warren, 'cellist, and Pauline Juler, clarinetist, will, in all likelihood, remain in England and not visit America, as they had planned. Béla Bartók, now in Hungary, according to the latest word received from him by Mr. Drake, probably will arrive in America in late February or March.

All artists under the management of Ray Halmans are in America with the exception of Harriet Cohen, English pianist, who was not scheduled to arrive until January or February, and will probably come to America at that time, as arranged.

Paul Stoes, manager, reports that all artists under his management will complete their scheduled engagements with the exception of Maurice Maréchal, French 'cellist, who may have been drafted for service in the army.

Various other managements are still awaiting definite word from artists under their auspices who are abroad, before issuing statements.

TO HONOR GILMAN

Philharmonic and Philadelphia Orchestras Honor Late Critic

In honor of the memory of Lawrence Gilman, late music critic of the New York York *Herald-Tribune*, and program annotator for eighteen years for the New York Philharmonic-Symphony and the Philadelphia Orchestra, each of those orchestras will pay a musical tribute to his memory.

The Philharmonic, conducted by John Barbirolli, will play a Wagner program as a memorial on Oct. 22 in Carnegie Hall, and the Philadelphia Orchestra, under Eugene Ormandy, added 'Siegfried's Death and Funeral Music' from 'Götterdämmerung' to its opening program, which was to have been given in the Academy of Music in Philadelphia on Oct. 6, 7 and 9. Mr. Gilman died in Franconia, N. H., on Sept. 8.

WPA Music Project Renamed by City

The Federal Music Project in the City of New York was officially renamed the New York City WPA Music Project recently, as a result of the merger of the city and Federal WPA art projects. Horace Johnson remains the director of the project and the merger will have little effect on the educational program in the five boroughs of the city.

Heads Chicago Opera



Henry Weber

(Continued from page 3)

opera company. He returned to Chicago in 1934, joining the staff of Chicago City Opera Company conductors. Since 1934 he has been musical director of radio station WGN.

His duties with the opera will begin at once, and he will conduct the open-night performance of 'Boris Godunoff', scheduled for Oct. 28.

The Chicago City Opera Company, in co-operation with the Chicago Board of Education, will offer a series of popular-priced operas to be staged every Thursday night during the company's seven-week 1939 season.

The schedule, with many of the artists, is as follows:

On Nov. 2, 'Aida', with Rose Bampton in the title role, Eleanor LaMance as Amneris, and Kurt Baum, Viennese tenor, making his debut as the captain of the Guard.

On Nov. 9, a double bill, 'Cavalleria Rusticana', with Dusolina Giannini, soprano, and an as yet unnamed tenor in leading roles; and 'Pagliacci', with Vivian Della Chiesa, John Pane-Gasser and Carlo Morelli.

On Nov. 16, 'The Bartered Bride' will be sung in English. Hilda Burke, soprano, and Armand Tokatyan, tenor, will have leading roles.

On Nov. 23, 'The Barber of Seville' will be sung by Hilde Reggiani, soprano; Tito Schipa, Carlo Morelli, Virgilio Lazzari, and others.

On Nov. 30, 'Lucia di Lammermoor', with Miss Reggiani in the title role, and Armand Tokatyan and Carlo Morelli in the cast, will be given.

On Dec. 7, 'Falstaff' will be sung in English. John Charles Thomas, baritone, will sing the name part. Hilda Burke, Dusolina Giannini, Armand Tokatyan, and Robert Weede will be included in the cast.

On Dec. 14, 'Lakmé', with Hilde Reggiani, Andre Burdino, French tenor, and Mark Love. In three of these operas the Littlefield ballet will be featured—'Aida', 'The Bartered Bride', and 'Lakmé'.

An eighth popular-priced opera will be presented for school children on Dec. 15, 'Hansel and Gretel', in English, with Louisa Hoe and Elizabeth Brown as the two children, and Sonia Sharnova as the witch. This opera will be followed by a ballet danced by the Littlefield company. Helen Howe, director of music for the Chicago public schools, is directing the special season.

GOLDEN GATE OPERA REPLACES SINGERS

Giannini and Kipnis to Appear in Place of Stignani and Ernster—Cancel Novelty

SAN FRANCISCO, Oct. 5.—Some war repercussions were felt by the San Francisco Opera Company, and it is fortunate in that but few replacements have had to be made in its roster of artists.

In place of Ebe Stignani, Gaetano Merola has engaged Dusolina Giannini, who has sung here in concert but is new to the local opera stage. In place of Dezso Ernster, will be Alexander Kipnis, who has also been here in concert but not in opera.

The absence of Mme. Stignani makes it necessary to withdraw the season's only novelty, 'Il Matrimonio Segreto'.

No tickets have been available for the opening night 'Manon' on Oct. 13, or 'Die Walküre', for some time past, but orchestra seats are still obtainable for the other performances of the season.

MARJORY M. FISHER

CHICAGO ORCHESTRAS FORMULATE SCHEDULES

Woman's Symphony and Saidenberg Symphonietta Will Give Four Concerts Each and Bring Guest Soloists

CHICAGO, Oct. 5.—The Woman's Symphony and the Sidenberg Symphonietta, two of Chicago's orchestras, recently listed their schedules of four concerts each for the season. The Woman's Symphony will bring Alexander Kellberine, pianist, on Jan. 16 for a Chicago debut, and he will give a first Chicago performance of Pizzetti's Piano Concerto. Edith Mason and Mario Chamlee open the season on Oct. 16 and Lois Bichl, 'cellist, will appear with the orchestra on Nov. 21.

The Sidenberg Symphonietta at the Goodman Theatre will include in its series a chamber opera and a dance group. Mr. Sidenberg will open the season on Oct. 29. Soloists will include Mario Castelnuovo-Tedesco, composer and pianist, who will play on Nov. 28, and Joseph Szigeti, violinist, on Jan. 9. The final concert of the series on Feb. 18 will bring a performance of Pergolesi's 'La Serva Padrona' with Giacomo Rimini and Virginia Haskins. A dance group including Eleanor Block, Ana Kurgans, Pearl Lack and Leyah Lucatsky will also appear.

Klemperer Recovering from Operation

LOS ANGELES, Oct. 5.—Word has been received from Boston that Otto Klemperer, conductor of the Los Angeles Philharmonic, is recovering from the effects of the operation for acoustic neuroma, which he underwent recently at Deaconess Hospital. The announcement dispels fears that the conductor's career might be seriously hampered.

Admissions Taxes Increase

WASHINGTON, Oct. 5.—The Bureau of Internal Revenue, Treasury Department, reports a considerable increase in opera, concert and theatrical excise tax admissions collected in the month of August as compared with the amount derived from these taxes in August, 1938. The total from this source in August, 1939, was \$1,513,468, while in August of last year the total was \$1,425,062.

A. T. M.

The photograph of Eugene Goossens reproduced on the cover of this issue is by Paul Boris.

LUCERNE FESTIVAL ENDS UPON NOTE OF EXULTATION



Bronislaw Huberman

Adolf Busch

Ria Ginster

Pablo Casals

Sergei Rachmaninoff

Vladimir Horowitz

Sir Adrian Boult

Fritz Busch

Ernest Ansermet

Event Brought to Heroic Conclusion Despite Ominous Political Horizon — Toscanini Is Genius of Festival — Verdi's 'Requiem' a Highpoint

By WILLI REICH

LUCERNE, Sept. 20.

FOLLOWING the triumphant opening of the Lucerne Festival with two Toscanini concerts, the wealth of European musical life was displayed during the subsequent evenings in a galaxy of color and talent, and the event was brought to an heroic and exultant conclusion, despite the blackening political horizon, with the performance of Beethoven's Third 'Leonore' Overture conducted by Toscanini.

Sir Adrian Boult, who is known as the musical chief of the BBC, led the parade of international conductors following Toscanini. Boult demonstrated his genuine ability in two standard works of the concert repertoire, the 'Euryanthe' Overture and Beethoven's Fourth Symphony. With his performance of Vaughan Williams's 'Fantasia on a Theme of Thomas Tallis' this interesting, fresh score of the well-known English composer came into its own; and finally, he accompanied Pablo Casals, 'cellist, in Haydn's Concerto for 'cello, which the virtuoso seemed to play with even more sublimity and raptness than usual.

Rachmaninoff Plays

Ernest Ansermet was the only Swiss conductor to appear on the podium. He gave an incomparable reading of Debussy's 'Nocturnes' and Ravel's 'La Valse'. The very well received soloist of his concert was Sergei Rachmaninoff, who played Beethoven's early Piano Concerto in C with carefree grandeur and followed this with a demoniac performance of one of his own compositions, Rhapsody for Piano and Orchestra on a Theme of Paganini, Op. 43.

Fritz Busch, an emigrant since the beginning of the Hitler regime, represented the German art of conducting. His performances of Max Reger's 'Mozart-Variations'—a work which he also conducted at its' première—of Schumann's Fourth Symphony, and Berlioz's 'Cellini' Overture, were significant artistic achievements. He and Bronislaw Huberman then collaborated in a beautiful performance of the perennially fresh and charming violin concerto by Felix Mendelssohn. There was no one end to the applause at the conclusion of this brilliant performance.

The choir of the Cathedral of Strassburg under the direction of Abbé Alphonse Hoch gave an impressive demonstration of French sacred music. The Parisian organ virtuoso, Joseph Bonnet, rounded out the solemn evening in

Lucerne's Hofkirche most beautifully with the playing of interesting French organ music.

In faithful adherence to the policy of offering an international audience as many monumental standard works as possible, the chamber music repertoire of the festival was limited to a few choice performances. One evening Adolph Busch and his quartet, assisted by the excellent London clarinetist, Reginald Kell, presented the clarinet quintets of Brahms and Mozart in majestic interpretations.

Alexander Kipnis demonstrated once again that he is a Lieder singer on a grand scale; his versatile program included works of Handel, Schumann, and Brahms, and Russian folksongs. The distinguished bass interpreted them all in a superior, often very dramatic manner. He was accompanied with sensitive and discreet feeling by the young Lucerne pianist, Albert Ferber, who also reaped much applause as soloist, performing works of Schubert, Schumann and Debussy.

An evening of his own songs was rightfully dedicated to Othmar Schoeck, who is probably the most important living composer of Switzerland. Ria Ginster, soprano, and Hermann Schey, bass, sang a group of Schoeck's most beautiful songs, accompanied by the composer.

An evening of songs and arias by

Beniamino Gigli and a guest appearance of the choir boys of the Cappella Sistina in Rome unfortunately had to be cancelled since the Italian authorities would not permit the artists to make the journey. These cancellations, due to political circumstances, as well as Bruno Walter's inability to appear because of a tragedy in his family, were the only discordant notes to mar the harmonious run of the Lucerne Festival.

Achievements of Toscanini

In Toscanini the Lucerne Festival found much more than just a "festival conductor". In many cases the maestro proved to be the artistic and spiritual leader of the festival, who assumed responsibility for the success of the whole and did far more than that to which he had pledged himself originally. Not only did he take over at the beginning of the concert which was originally scheduled for Paderewski, but he also immediately substituted for Bruno Walter, and replaced his Mozart-Mahler program with a Beethoven evening, at which he conducted the Fifth Symphony and two overtures and accompanied Adolf Busch incomparably in the Concerto for Violin.

But the climax of Toscanini's achievements this year were the two performances of Verdi's 'Requiem' in the magnificent old Jesuit church. The way in which the maestro had fused the elements of his choice orchestra, the lay-chorus of natives of Lucerne, and the splendid solo quartet of Zinka Milanov, Kerstin Thorborg, Jussi Björling and Nicola Moscona into a single

Adrian Boult, Ernest Ansermet and Fritz Busch Also Conduct — Rachmaninoff, Casals, Huberman, Kipnis and Ginster Are Among Noted Soloists

artistic unit which responded to his superior conducting to the last detail, was simply incomparable. Verdi's grandiose work was presented with a purity and simplicity which brought out its special qualities in a new, unfamiliar light and stamped the Lucerne performance as an historic musical event. All the listeners were quite conscious of the significance and uniqueness of this event, even though they found no opportunity in the sanctuary of the church to show the maestro their gratitude.

But there was all the more occasion to extol Toscanini at the final concert, which took place at a time of menacing political storm clouds and Swiss defense measures at the border. Probably to further emphasize the heroic character of the whole atmosphere, the maestro had added the Third 'Leonore' Overture at the end of his very long program, which also included a Suite by Scarlatti-Tommasini, Brahms's Piano Concerto in B Flat and Beethoven's Seventh Symphony. The final exultant joy of liberation of this Overture brought home to all the listeners the historical significance of the present days. Preceding the overture, Vladimir Horowitz had roused the audience to a high pitch of enthusiasm with an overpowering performance of Brahms's Piano Concerto. All then united in a tribute of thanks to Toscanini, the "patron saint" of the Lucerne Festival. Let us hope that the 1940 festival, for which even greater plans are now under consideration (Toscanini is to conduct Beethoven's 'Missa Solemnis' and several operas), will take place in a calm and pacific world.

National Museum Installs Schumann-Heink Exhibit

WASHINGTON, D. C., Oct. 5.—An exhibit recalling the musical and patriotic career of the late Mme. Schumann-Heink has been installed at the United States National Museum. Mme. Schumann-Heink, it will be recalled, was active in the sale of liberty bonds during the World War, and in 1928 she deeded her estate near San Diego, Cal., to the government for the purpose of caring for disabled veterans. Of her five sons one was killed in action with the German army and one of the four who served with the American forces was also killed. In the exhibit are the honors conferred upon the singer by many nations.

A. T. M.

Massimo Freccia to Direct Havana Philharmonic

Massimo Freccia arrived on Sept. 16, aboard the Rex after a summer vacation in Italy, where he was visiting his brother. For the coming season, Mr. Freccia has been engaged as musical director of the Havana Philharmonic.



Schnelder

Arturo Toscanini Conducting the Verdi 'Requiem'. A View of a Portion of the Assembled Forces. Soloists were: Zinka Milanov, Kerstin Thorborg, Jussi Björling and Nicola Moscona

FINLAND HONORS JÄRNEFELT ON SEVENTIETH BIRTHDAY

Anniversary Proves Signal for Nationwide Observance—Series of Festivals Inaugurated in Recognition of His Gifts as Composer and Conductor

By PAUL SJÖBLOM

HELSINKI, Sept. 21.

ARMAS JÄRNEFELT is only incidentally brother-in-law of Jean Sibelius. To the wide world that fact is hardly known. To them he is the composer of a charming orchestral Pre-ludium and a gentle Berceuse. To many Europeans he is in addition an operatic conductor of distinction, in the opinion of some a high ranking interpreter of Wagner's works. When Järnefelt became seventy years old on Aug. 14, his birthday was the signal for a whole series of music festivals in his honor to be inaugurated and held for the rest of the year throughout Scandinavia and Finland.

Järnefelt was born in Viipuri, the Finnish city nearest the Russian border, in 1869. He matriculated in 1887, as a law student at Helsinki University. At the same time he studied music under Martin Vegelius and Busoni at the Conservatory. He decided to forsake law and become a musician. He studied with various teachers in Berlin, and later with Massenet in Paris. His first professional jobs were conducting at the theatres in Magdeburg, Breslau and Düsseldorf. He returned to Viipuri in 1898 and led the orchestra there for the next six years. He went to Helsinki in 1904 to conduct opera, and the next year to Stockholm for the same purpose. Back to Finland in 1906, he was director of the capital's Conservatory until recalled to Stockholm as permanent conductor at the Royal Opera. There he stayed, except for visits abroad as guest conductor, until 1932, when the Helsinki State Opera appointed him art and music director. Three years ago he made his latest to and fro shift to Stockholm.

Visits Music Capitals

The composer-conductor is now traveling among the music capitals of the Northern countries for festival concerts and operas, and will continue to do so for several months to come. Many of the works on his program are those of his own hand. The birthday celebration was a special performance of 'Aida' at the Royal Opera in Stockholm, which has adopted him as a native son. In his old home town, Viipuri, he is scheduled to conduct in November his recent cantata, 'Isänmaan Kasvot' (Faces of the Fatherland). And in the same month, the Helsinki University Chorus, of which he is an honorary member, will give a concert of Järnefelt songs and there unveil a new portrait of the composer which will later be hung in the headquarters of the chorus. At the 300th anniversary ceremonies of Helsinki University next May, he will conduct what he calls his "swan song", a new cantata composed for the occasion.

Järnefelt has never aspired to attempt the big style of his brother-in-law. It may be that the overwhelming stature of Sibelius in composition has caused him to neglect, more or less, his own conspicuous gifts in the same field and to concentrate on interpretations of the works of others. As an operatic conductor, Järnefelt has been unrivaled in the North.

His most congenial composing me-

dium has been song, solo and choral. His smaller orchestral works are ingenious, sometimes inspired, and certainly justly popular, throughout the world.

'Song of Life' Performed

At the International Temperance Congress held this summer in Helsinki, Järnefelt conducted his own cantata 'Song of Life', ordered for the occasion. The work is typical of its maker, charmingly melodic, carefully constructed in form, discriminately orchestrated. The balance between voices and instruments is discreet, with never any conflict between them. It is pleasant to listen to, with no violent discords or harmonic gymnastics to worry about. In its conducting, Järnefelt again gave evidence that he is a master. He got what he wanted from both singers and players. Above all, he gave the soloists the freedom they needed to make their separate parts significant, exquisitely controlling the accompaniment meanwhile.

Summer Music in Finland

Few formal concerts are held in Finland between the latter part of May and late September, except outdoor choral festival, amateur band performances, and an occasional outdoor opera.

Free music is supplied by highly competent orchestras in the principal restaurants, mostly outdoor, in the large cities all summer. The Helsinki Theatre Orchestra of about thirty well-trained



Armas Järnefelt

Tenhovaara

players entertain natives tied down to summer jobs and tourists at the famous 'Kappeli' in the heart of the capital. The regular leader is Jussi Blomstedt, a son-in-law of Sibelius; but guest conductors now and then liven proceedings. As distinguished an artist as Martti Similä does not deem it below his dignity to step on the 'Kappeli' podium for an occasional holiday splurge. And at times when he has taken up the baton, the

To Conduct New Cantata, His "Swan Song", at 300th Anniversary of Helsinki University—Finns Hear Much Light Music During Summer

audience has forgotten its grosser appetites.

The soldier bands of percussions, brass, and wood-winds are on a surprisingly high level in Finland. Individual players are sometimes of professional caliber and worthy of joining a symphony orchestra. They play standard orchestral classics arranged for their instrumental combinations, including such war-horses as Beethoven's overtures, Schubert's 'Unfinished', Tchaikovsky's last three symphonies, Grieg's suites, and of course the more popular Sibelius works. The band of the 'White Guard' plays also at the Kappeli in Helsinki, when Blomstedt's orchestra is on vacation, and its leader Major Lauri Näre, gets almost inspired sound out of it. Many of its youngsters, it is easy to believe, will yet be seen blowing away in a first chair in the Helsinki Municipal Orchestra.

Once more this summer, as countless times before, choruses near and far, in town and backwoods, proved that in matters of choral music the Finns are very nearly, if not altogether, in a class by themselves.

SCHNÉEVOIGT CONDUCTS SIBELIUS CONCERT

Finnish Government Sponsors Event With NBC Symphony Participating

The formal inauguration of the orchestra season at Carnegie Hall and, at the same time, the last of the national musical events sponsored by foreign governments in connection with the World's Fair, was provided by a Sibelius concert given by Georg Schnéevoigt, foremost of Finnish conductors of the present day, and the NBC Symphony on the evening of Sept. 28, under the auspices of the Finnish New York World's Fair Commission. The occasion marked the first New York appearance of Mr. Schnéevoigt, for a decade now the conductor of the National Orchestra of Helsinki, although he was a guest conductor of the Boston Symphony as far back as 1924 and later the regular conductor of the Los Angeles Philharmonic for two seasons, 1927-29. A large audience that included Finnish officials and other compatriots of the conductor and the composer represented, and the Mayor of New York City had foregathered, and enthusiasm reigned at a very high pitch throughout the evening.

The all-Sibelius program was as follows:

Tone Poem, 'Finlandia'
Symphony, No. 2, in C Major, Op. 105 (composed 1925)
Tone Poem, 'Lemminkäinen in Tuonela' (composed 1895)
Tone Poem, 'Lemminkäinen and the Maids of Saari' (composed 1895)
Symphony, No. 2, in D Major, Op. 43 (composed 1902)

Of these numbers two were absolute novelties for America, the pair of Lemminkäinen tone poems, which, written in 1895 as two of the set of four based on legends concerning the Achilles of the Finnish national epic, the 'Kalevala', were unaccountably mislaid three years later by the conductor Robert Kajanus and found among his papers

only after his death in 1933. While neither of them has the intriguingly mysterious beauty of 'The Swan of Tuonela' or even the potent appeal of



Georg Schnéevoigt

'The Return of Lemminkäinen', both are strikingly characteristic of the youthfully imaginative Sibelius before he had evolved his distinctively original style. Certain effects, it is true, seemed somewhat derivative, but the writing is smooth and fluent and the orchestration resourceful and colorful and suggestive.

The first has to do with the legend of Lemminkäinen's death according to which the hero's mother made her way to Tuonela, the underworld of Finnish mythology, and by a miracle of mother-love reassembled the parts of his dismembered body and restored him to life. In the second, Lemminkäinen in the course of his wanderings reaches the Island of Saari, whence after being ridi-

culed by the maidens he abducts the one who has mocked him the most vociferously. Of the two the first, in the order played, proved the stronger, partly because it is the more concise; the second would be more vivid if less diffuse. But both deserve frequent hearings.

Mr. Schnéevoigt, who from his close association with the great Finnish composer may be regarded as a pre-eminently authoritative exponent of Sibelius's works, immediately made a deeply favorable impression by his vital projection of the thrice-familiar 'Finlandia', and throughout the program he revealed a keenly responsive sympathy with the music. If there was a tendency at times to over-emotionalize passages that seemed to demand a more epic detachment, as at the opening of the rarely heard Seventh Symphony, and at other times to lose sight of the more delicate proportions of inner parts while painting with a broad tonal brush, he nevertheless achieved richly colorful performances of great eloquence and invested the now familiar Second Symphony, especially, with a sweeping dramatic power of at times almost overwhelming effect. At the end he was brought back to the stage again and again to receive the shouted acclaim of his audience.

C.

Léon Jongen Heads Brussels Conservatory

BRUSSELS, Oct. 1.—The direction of the Brussels Conservatory of Music has been entrusted to Léon Jongen, brother of its last director, Joseph Jongen.

C. L.

Daughter Born to Menuhins

SAN FRANCISCO, Oct. 5.—A daughter was born to Yehudi Menuhin and his wife, Nola Nichols Menuhin, on Sept. 29. The violinist and Mrs. Menuhin have named the child Zamira, which means "peace" in Russian.

METROPOLITAN OPERA ADDS NEW ARTISTS TO ROSTER



Alexander Kipnis



Hilde Reggiani

Abresch



Jarmila Novotna



Eyvind Laholm

(Continued from page 3)

atic organizations in comprimario parts. Alexander Kipnis, bass, came to the United States first with the German Opera company in 1923. He is a native of Russia but has become an American citizen. He is familiar to America both in opera and as a recital artist, and has sung at Bayreuth and Salzburg.

Auditions of the Air Winners

Two winners of Auditions of the Air are Annamary Dickey, soprano, and Mack Harrell, baritone. Miss Dickey is a native of Decatur, Ill. She held a Juilliard Fellowship and has sung with the Chautauqua opera, and the St. Louis Municipal Opera for two seasons, also the Cincinnati Zoo opera. She also appeared in 'The Great Waltz' and in two plays on Broadway.

Mr. Harrell was born in Celeste, Tex., and began his musical study as a violinist. He sang in New York in 1934, and toured in recital both here and abroad and has also appeared with the Boston Symphony and other symphonic bodies.

Frank St. Leger was born in Madras, India, of Irish-Scotch parents. Educated in London, he became accompanist for Melba and later for Muratore. He conducted with the Chicago Opera, at Covent Garden in London, with the American Opera Company, and was for three seasons conductor of the Houston Symphony.

Mr. Johnson stated that owing to present conditions abroad, the management has been unable to get any news of several artists engaged and for that reason he preferred to withhold their names at present. He said that he had been in communication with the French singers, Georges Cathelat and Janine Michaud, who had sung 'Pelléas et Mélisande' in San Francisco last season, but as yet could not announce their engagement for the company. The work will, however, not be presented until the second half of the season.

Last Year's Revivals Remain

All the revivals of last season, including 'Boris Godunoff' and 'Orfeo', will remain in the repertoire, but although 'Der Rosenkavalier' is reasonably certain, there is doubt as to both 'Salome' and 'Elektra' as neither work had been able to fix itself in the affections of the general public.



Annamary Dickey

Wide World



Frank St. Leger

Daguerre



Mack Harrell

Abresch

Although the box office figures for advance subscriptions were less than last season by seven per cent, Mr. Johnson said that both he and Earl R. Lewis, box-office treasurer and assistant general manager, felt that this was a considerably smaller difference than might have been expected. All the artists in the company last year have been re-engaged, though three of these of the German contingent have not been heard from, nor has it been possible to communicate with them. They are Hans Hermann Nissen, Karl Laufkoetter and Erich Witte. The organization, Mr. Johnson stated, is sixty-six per cent American.

At present it has not been possible to announce the opera for the opening night, nor can casts for the revivals be made public. At least two artists, however, and in some cases more, are available for every role in every opera scheduled, and the general pattern of the season will be the same as last year.

Metropolitan Opera Guild Plans Dinner

On Nov. 3 the Metropolitan Opera Guild will give a testimonial dinner in the Grand Ballroom of the Waldorf Astoria for Edward Johnson, general manager of the Metropolitan Opera Association; Edward Ziegler and Earle R. Lewis, his associates.

PHILADELPHIA LISTS FULL OPERA SEASON

Contest for American Work Planned—Metropolitan Opera to Give Ten Performances

PHILADELPHIA, Oct. 5.—The Philadelphia Opera Company, in stating its plans for its second season, also announces a contest for an opera by an American composer. The winning work will have its premiere during the company's 1940-41 season. Eugene Ormandy and Leopold Stokowski, honorary musical directors, together with Sylvan Levin, musical director, will form the board of judges for the contest which is open only to American citizens. Manuscripts must be submitted and reach the office of the company in the Bankers Security Building, Philadelphia, by Aug. 15, 1940.

C. David Hocker, president and general manager of the orchestra, announces six performances in the Academy of Music for 1939-40. Dates and works are: Nov. 21, 'Faust'; Dec. 19, 'The Marriage of Figaro'; Jan. 16, 'Madam Butterfly'; Feb. 6, 'La Traviata'; March 12, 'Die Fledermaus'; and on April 2, 'Carmen'. Two special performances are also arranged: 'Die Fled-

ermaus' for the Philadelphia Forum, and 'Carmen' for the Philadelphia Orchestra's Concerts for Youth series. 'The Marriage of Figaro' and 'Die Fledermaus' will be sung in English, a new translation of the former work having been just completed by Mr. Levin. John C. H. Harvey was recently appointed assistant general manager.

The Metropolitan Opera Company plans a Philadelphia series of ten performances in the Academy of Music, to be given on Nov. 28; Dec. 12 and 26; Jan. 2, 9, 23, and 26; Feb. 13 and 27, and March 19.

The Philadelphia LaScala Opera Company, Francesco Pelosi, general director, has so far made no announcement as to a 1939-40 series, although it is likely that the organization will offer a series in the Academy of Music, if present plans are consummated. Mrs. Walter A. Knerr was recently appointed president of the company.

In the field of light opera, productions are scheduled by the Cosmopolitan Light Opera Company, Theodore Feinman, director, and the newly-formed Victoria Light Opera Company, Edward J. Snyder, conductor. WILLIAM E. SMITH



Ernst Victor Wolff



Nicolas Slonimsky



Alfredo de Saint Malo



John Kirkpatrick



Joaquin Nin-Culmell



Yves Tinayre



Noemi Bittencourt



Ralph Kirkpatrick

Musicological Congress Puts Emphasis on Hearing Music

First International Gathering Under American Society Wing Refutes Idea of Musicology as 'Words Without Music' by Its Manifold Concerts

By GILBERT CHASE

SOMEONE defined musicology as "words without music." Musicologists, that is, are supposed to spend their time talking or writing about music, rather than performing it or hearing it performed. The first International Congress of the American Musicological Society, held in New York during the week of Sept. 11-16, conclusively refuted this superficial conception.

The congress, to be sure, had its full share of words. Exclusive of the incidental speeches that are inevitable on such occasions, some twenty-five papers were read at the five regular sessions. But even these sessions were not all talk; musical examples played an important part in many of the lectures, especially those on North American folk music and on Latin-American music. 'The Madrigalists' (a vocal ensemble) gave their valuable assistance in illustrating Dragan Plamenac's lecture on old Dalmatian music and Knud Jeppesen's paper on 'Venetian Folk-songs of the Renaissance'.

Musical Examples Diversified

In addition to these lectures accompanied by musical examples, there was offered an extensive and varied array of concerts, covering such diversified fields as medieval church music, troubadour songs, Spanish-American colonial music, American folk-ballads, unknown Handel music, and contemporary American compositions. An intense preoccupation with the actual performance of music was everywhere and at all times evident throughout the congress.

As if to emphasize that musical performance was one of the prime motives of the congress—and of musicology—the president of the American Musicological Society, Dr. Carleton Sprague Smith, himself took part in the opening concert at the Beethoven Association on Sept. 11, playing the flute in Arthur Foote's 'A Night Piece' for flute and string quartet, assisted by the Roth Quartet. The other works on this opening program were John K. Paine's String Quartet (Op. 5), Quincy Porter's Fourth String Quartet, and 'Three Preludes and Fugues' for string quartet by Roy Harris (dedicated to the Roth Quartet).

In all, there were seven concerts during the six days of the congress, in addition to such special musical programs as Alan Lomax's singing of American ballads to his own guitar accompaniment; the demonstration of the Elec-

tronic Orchestra in the studios of the National Broadcasting Company; the performance of music published by the New York Public Library (by a string orchestra conducted by Sidney Beck); demonstrations of American Indian music and dances, old-time fiddler, dulcimer player, Negro songs, etc.; instrumental and vocal demonstration of student work at the Music and Art High School—to say nothing of such miscellaneous musical entertainment as 'The Hot Mikado' and 'Pins and Needles', which were taken ad lib.

Two Delegates Detained Abroad

This international congress of musicology—the first ever to be held in this country—took place under particularly dramatic circumstances. For a while it looked as though the European situation might seriously impair its 'international' character by preventing the foreign delegates from attending. The transatlantic cables were kept busy, and finally it was learned that all but two of the European delegates—Yvonne Rokseth of France and Johannes Wolf of Germany—were on their way to New York.

Yet an element of suspense still remained, for it was not known when some

of the delegates would arrive, owing to the irregularity of steamship sailings. Thus, Albert Smijers of Holland did not arrive until Sept. 14, the day when his lecture was scheduled to take place. He was met at the pier and immediately rushed to Harkness Auditorium at Columbia University, just in time to read his paper at the session of Ancient, Medieval and Renaissance music presided over by Gustave Reese. At this session the delegates were welcomed by Newbold Morris, president of the City Council, on behalf of Mayor LaGuardia and the City of New York.

The official delegate from the Spanish government, Father Nemesio Otaño, was less fortunate. Unable to obtain passage on a ship, he flew over on the Transatlantic Clipper, but arrived too late to take part in the congress. He was to have read a paper on 'Spanish Military Music of the 18th Century', illustrated with phonograph recordings, at the Hispanic Session on Sept. 16.

The final roster of European delegates, with the subjects on which they spoke, was as follows: Dragan Plamenac, Yugoslavia (16th and 17th-Century Music in Dalmatia); Edward J. Dent, England (Cavallieri's 'Rappresentazione di Anima e di Corpo'); Knud Jeppesen, Denmark (Venetian Folk-songs of the Renaissance); Otto Gombosi, Hungary (New Light on Ancient

Twenty-five Papers Delivered at Five Regular Sessions with Musical Examples for Many of Them—Recitals and Special Events Swell Calendar

Greek Music); Albert Smijers, Holland (Music of the 'Illustre Lieve Vrouwe Broederschap' in Herzogenbusch, 1330-1600); Fernando Liuzzi, Italy (Notes on the Italian 'Barzelette' and 'Canzoni a ballo' of the 15th Century).

Latin-American Contingent Strong

There was also a strong contingent from Latin America, all the delegates being official representatives of their respective governments. The closing session on Saturday was entirely devoted to Latin American subjects. Dr. Francisco Curt Lange of Uruguay told about his plans for promoting Pan-American musical activities through the medium of the Inter-American Institute of Music at Montevideo, of which he is the founder and director.

Juan Lecuna of Venezuela spoke on the musical folklore of Venezuela, and illustrated his talk at the piano. Eduardo Sánchez de Fuentes, president of the National Academy of Arts and Letters of Cuba and a composer, spoke on the musical folklore of Cuba; and Gonzalo Roig, conductor of

(Continued on page 15)



Photos by Caputo

(Above) Among the Representatives at the First International Congress of the American Musicological Society Were: (Standing, Left to Right) Harold Spivacke, Otto Kinkeldey, Otto Gombosi of Hungary, Knud Jeppesen of Denmark, Fernando Liuzzi of Italy, and Gustave Reese; (Seated, Left to Right) Edward P. Dent of England, Carleton Sprague Smith, Curt Sachs, Alfred Einstein and Dayton P. Miller. Insert at Left: (Standing) Gonzalo Roig of Cuba and Francisco Curt Lange of Uruguay; (Seated) Sanchez de Fuentes of Cuba. Insert at Right: Paul Henry Lang (Left) and Burle Marx of Brazil



Dear Musical America:

For those who have been writing me for news about the possibility of something being done about the late Lionel Mapleson's old Jean de Reszke records, made on soft wax cylinders during actual performances at the Metropolitan back in the days before commercial recordings of opera airs, I can only copy the French war communique and "report progress". I understand that several of the recordings have been re-recorded on discs for laboratory purposes and that work is now being done in an effort to bring out the voice more clearly and cut down the terrific surface noise that inevitably goes with any amplification of the almost indistinguishable originals. I understand also that some of Mapleson's recordings of other singers, made in the same way at historic performances in the Metropolitan, are much clearer than those of de Reszke. There is some Wagner by Nordica, for instance—including the 'Immolation'. But it won't do to anticipate. The record fans will just have to sit back and await the results of the experimentation now being done for the International Record Collectors Club. In the case of the de Reszke recordings these fans probably will take it as great news that the task is not considered a hopeless one.

Again, I ask, does anyone know whether Sofia Scalchi and Helene Hastreiter are living? One of our busiest musicologists has been making all manner of inquiries in Italy, where they were last heard of; so far without results other than that no record of the death of either of the famous old-time contraltos has been discovered. Now, take my word for it and don't go running to one of the standard reference books, because you won't find the death date of either there.

Scalchi, who was a great favorite at the old Academy of Music as well as at the Metropolitan in its early years, would be eighty-nine, if alive today. She married a Count Lolli away back in 1875, but she did not leave the Metropolitan until the season of 1895-96.

Hastreiter, who was born in Louisville and often sang with the late Emma Juch, would be nearly eighty-one. As the wife of Dr. G. L. Burgonzi, a distinguished nerve specialist, she, too, went into retirement in Italy where, like Scalchi, she was last heard from a good many years ago.

Retired singers sometimes live to ripe old ages, as was the case with at least

two of Hastreiter's fellow Americans who, like her, went into retirement abroad. Eliza Biscaccianti, who made her debut at the old Astor Place Theatre in 1847, did not die until 1896. Eliza Hensler, said to have been the first American to sing at the Academy of Music and who was a member of La Scala in 1855, lingered on until 1929.

Living in London today are four American singers who were identified with what now seem almost legendary times at the Metropolitan. I refer to Suzanne Adams, who married the 'cellist, Leo Stern; Susan Strong, Zélie de Lussan and Emma Nevada. And by the bye, I recently received a flat denial of the report that Suzanne Adams had been the proprietress of a laundry. That distinction, it seems, belonged exclusively to Susan Strong, whose father was none other than Dennis Strong, one-time mayor of Brooklyn. But of course it should really never, never be referred to as a laundry. It was a *blanchisserie*.

And by the bye again, did you know that the idolized Welsh tenor, Ben Davies, is still living in the British Isles. He was 81 last January.

* * *

Occasionally, as you know, deaths are reported without consent of the person in question, and in some way are entered in the best of books, irrespective of the not irrelevant circumstance that the individual remains serenely alive. There was the famous case of Minnie Hauk, whose obituary was printed in several New York papers in 1912, although she did not die until 1929.

The same musicologist to whom I have already referred—it might as well be admitted that he is none other than the indefatigable Nicolas Slonimsky—has called my attention to a similar curiosity having to do with Amy Fay, author of the famous old book, "Music-Study in Germany", which came out originally in 1881. She has remained deathless in our standard books of reference, which have contented themselves with showing that she was born in Bayou Goula, Miss., on May 21, 1844, which would make her ninety-five if she were living today. However, if you happen to own a copy of the 1922 reprint of Amy Fay's book, you will find there is a prefatory note by the erudite Oscar Sonneck in which he makes reference to the circumstance that most of the people described in the book are dead, "including Amy Fay herself, who died in 1921". Now, no one would question Sonneck's scholarship. Yet, as would appear to be proved beyond all quibble by a detailed obituary in the Boston Transcript of Feb. 28, 1928, she died on that day, seven years after the time noted in Sonneck's preface for her book, and only a few months before Sonneck himself gave up this life. The Boston Herald of the next day (Feb. 29, 1928) carried a short reading notice, which stated: "Died at Watertown, Mass., Amy Fay, formerly of Chicago and New York" and added: "Chicago and New York papers please copy".

But they didn't—which may be one of the reasons why immortality seems to have been bestowed upon Amy Fay by the lexicons, though it doesn't explain how the worthy Sonneck came to bury her seven years too soon.

* * *

What's in a name? When Samuel Chotzinoff in his official capacity at the NBC revealed plans for the NBC Symphony's concerts this season at a luncheon table crowded with newspaper scribes, he couldn't decide on his own title in the broadcasting company. Finally he agreed to the suggestion of the *Times* representative that he should

be known as one of the directors of music at NBC. Chotzi had some stories to tell, otherwise this would not have been a press conference. One concerned the maestro. Which one? Surely you know that in Chotzi's company or any of the higher NBC circles, this

lutely refuse to be drawn into the standing argument between composers, publishers and performers about performance fees and I give you this just as my imp heard it—a purely individual case, and not to be generalized unless the shoe pinches too tightly. In any

SCHERZANDO SKETCHES

By George Hager

No. 70



"Very well—then I'll be a musicologist!"

title automatically refers to Arturo Toscanini and no other, all dance band leaders' claims to the contrary!

It seems that Toscanini was walking along a Lucerne street one day during the recent festival, and was approached by an eager lady who had pencil and paper all ready in a palpitating hand. Thinking that the conductor would immediately respond, she stood before him, waiting.

"But what do you wish, madame?" Toscanini asked politely.

She was somewhat taken aback. "Aren't you Arturo Toscanini?" she faltered.

"No, madame," he replied, and, lifting his hat, walked away, leaving her completely bewildered.

Chotzi revealed that the Lucerne Festival barely got under the wire, so far as the war was concerned. There had been some talk of giving an extra performance of the final concert with Vladimir Horowitz as soloist, so great was the demand for tickets. But at the last moment, many of the foreign visitors became frightened and left precipitously, handing over their tickets to concierges to be sold or not, as chance dictated. Incidentally, this was a great opportunity for the inhabitants of Lucerne, many of whom hadn't been able to get tickets at all. So the second concert was not scheduled—fortunately, because the day after the single performance the entire orchestra was mobilized.

* * *

Georg Schnéevoigt, the Finnish conductor, was entertained by officials of his government at a party in New York the other day, previous to his conducting of a Sibelius program with the NBC Symphony, and threw some light on an international situation. One of my imps heard him protesting plaintively that he couldn't play a tenth as much American music as he would like to, and solely for budgetary reasons. Now, I reso-

case, I shouldn't like to draw down on my innocent head any protestations from either of the parties to such a dispute. Here is Mr. Schnéevoigt's complaint.

"We have tried often to get American works for performance by the Finnish orchestra," he said. "But almost every time the editors" (translate "publishers") "ask for \$100. That may not seem much to an American orchestra" (editor's note: we think it does sometimes) "but for Finland it is impossible. That makes 5,000 Finnish marks, and we cannot afford it for one piece of music. Put it relatively in your own currency and you will see why."

Just you try doing it. I can't figure that high.

* * *

You have heard of artists flying across the country to fill engagements, but have you ever known of a music critic taking a plane from Pacific to Atlantic just to review a performance?

Just that unprecedented thing happened in connection with the Sibelius concert of which I have spoken.

Now, as everyone ought to know, our good friend Olin Downes of the New York Times is the great critical champion of Sibelius in this country. To have an important Sibelius concert take place without Olin being present to gloat (as well as to write) would be preposterous.

Olin was in California accumulating a little overdue rest. But what are 3,000 miles when there are Sibelius novelties to be heard? Olin arrived by plane just as the concert began, spoke on the air during the intermission, wrote his review for the *Times*, snatched a few hours sleep and took the noon plane back to California. Some man! agrees your

Mephisto

ASCAP Celebrates Its Twenty-Fifth Anniversary

(Continued from page 3)

Friml and George M. Cohan.

Dr. Frank Black conducted his orchestra and a chorus and the soloists were Jane Froman and Hollice Shaw, sopranos, and Floyd Sherman, tenor.

Negro Music Represented

The second program of the festival, honoring the American Negro in music, was held in the same hall on the night of Oct. 2. It was of gargantuan proportions and ranged from Spirituals to Swing, including in its sweep symphonic poems, symphonies, Minstrel songs, stomps, jazz, blues, and almost every manifestation of the art in America to which the Negro has so worthily contributed. Participating were a symphony orchestra of seventy musicians, three choruses, four swing bands, specialty singers, guest conductors and the composers of many of the works.

The program began with an anthem 'Lift Every Voice and Sing', by James Weldon Johnson, performed by the orchestra and a chorus, and continued with sketches, 'From the Deep South', by Dr. Charles L. Cooke, who led his own work; excerpts from his 'An American Symphony' by William Grant Still, who conducted; spirituals by Burleigh, a potpourri of minstrel songs, musical comedy hits, and closed with the 'St. Louis Blues' by W. C. Handy, the composer leading a huge ensemble of singers and players in his classic.

Among participating groups and artists were Minto Cato and Jessie Zachary, sopranos; Carl Ditton, accompanist; the Abyssinian Choir; Clyde Barry, baritone; Juanita Hall Choir, the Crescendo Club of forty composers; Joseph Jordan, conductor; Bill Robinson, dancer; Win Talburt's Choir, and four jazz bands.

La Guardia Leads Bands

At the third concert on the evening of Oct. 1, Mayor Fiorello H. La Guardia, mayor of Greater New York, ap-



Dr. Frank Black

peared as a conductor, leading a combined band consisting of the individual units of the Police, Firemen and Sanitation Corp bands. Mr. La Guardia's numbers included Arcady Dubensky's 'Fanfare' which ends in 'The Star-Spangled Banner', Sousa's 'Semper Fidelis', and Meacham's 'American Patrol', after which he was compelled to give as encore, 'The Battle Hymn of the Republic'.

Captain Eugene La Barre of the Police Band then assumed the baton offering Sousa's 'Liberty Bell' march which still, after more than four decades, sounds well. He also played a potpourri from Herbert's 'Mlle. Modiste' with an unnamed fireman singing 'I Want What I Want When I Want It'. Battalion Chief George F. Friegel, bandmaster of the Fire Department's organization offered several works. The second part of the program was given by Edwin Franko Goldman and his band, playing works by Sousa, Her-

bert, Hadley and others. The concert ended with Sousa's 'Stars and Stripes Forever' and the National Anthem.

BALLET THEATRE OPENS REHEARSALS

New Organization Lists Works Scheduled for Season in January

The Ballet Theatre, an organization which has been founded with the purpose of making ballet a form of popular entertainment with the scope of the stage and the motion picture, has begun rehearsals for a New York season to open on Jan. 4. Choreographers for the company will include Mikhail Mordkin, whose contracts, properties and music have been absorbed into the new organization, Michael Fokine, Adolf Bolm, José Fernandez, Antony Tudor, Andrée Howard, Agnes de Mille and Eugene Loring. The organization is under AGMA. On the board of directors are Rudolph Orthwine, Alexander Kahn and Richard Pleasant.

Mr. Mordkin will stage revivals of 'Voices of Spring'; 'The Gold Fish'; 'Giselle'; and 'La Fille Mal Gardée'. Mr. Fokine will restage 'Les Sylphides' and 'Carnaval'. Mr. Bolm will produce a new ballet, 'Peter and the Wolf', to Prokofiev's score; the New York premiere of a 'Ballet Mécanique', with music by Mossoff; and a third ballet. From Mr. Fernandez will come 'Iberia', with music by Joaquin Nin, Albeniz's 'Cordoba' and Granados's 'Goyescas'. A Negro ballet, with Milhaud's 'La Création du Monde' as musical background will be produced. Mr. Tudor will stage 'Dark Elegy', with music by Gustav Mahler and 'Jardin aux Lilas' with music by Chausson. Miss Howard, of the Marie Rambert Ballet, will pro-

duce 'Lady Into Fox' from the novel by David Garnett, with music by Honegger and Schubert's 'Death and the Maiden'. A ballet to music by Raymond Scott is scheduled.

Among the dancers in the new organization are Patricia Bowman, Alexis Kosloff, Nina Stroganova, Eugene Loring, William Dollar, Andrée Howard, Anthony Tudor, Leon Varkas, Karen Conrad, Lucia Chase, Leon Danielian, Vladimir Bokoudovsky, Edward Caton, Viola Essen, Hugh Laing, Peter Michael, Rigmor Stroem, Dimitri Romanoff, Anabelle Lyon, Kari Karnakoski, and Jack Pottenger.

OPERA TO BE GIVEN AT HAVANA THEATRE

Singers from Metropolitan and Chicago Companies to Appear at the Teatro Nacional

HAVANA, Oct. 1.—An operatic season will be presented at the Teatro Nacional beginning on Oct. 9, under the direction of the New York impresario, Giorgio D'Andria. The company will include singers from the Metropolitan and Chicago Opera companies. The chorus will be made up of Metropolitan members augmented by twenty-four singers from the National Opera of Havana. Fifty-four musicians from the Orquesta Sinfonica and the Havana Philharmonic will participate.

Jovita Fuentes, Philippine soprano, will make her first appearance in Havana on Oct. 16, in 'Madame Butterfly'. Other artists in the company will include Sydney Rayner, Robert Weede, Anne Roselle, Jesus deGaviria, Joseph Royer, Fidela Campagna, Mario Cozzi, Lillian Marchetto, Nino Ruisi, Mario Palermo, Arthur Anderson and Rosemarie Brancato. Giuseppe Bamboschek will conduct.

After the Havana season the company will return to New York and during the month of November another operatic troupe, headed by Mr. D'Andria, will inaugurate a season at San Juan, Porto Rico.

View of One of the Huge Audiences Which Set New Attendance Records at the Summer Concerts in Grant Park, Chicago



Sanborn to Annotate Philharmonic Programs

Music Editor and Critic of New York
World-Telegram to Succeed the
Late Lawrence Gilman

Pitts Sanborn, music editor and critic of the New York *World-Telegram*, has been chosen as program annotator of the New York Philharmonic-Symphony for the coming season to succeed the late Lawrence Gilman. Mr.



Pitts Sanborn

Gilman was the successor of William Henry Humiston, who was preceded by Henry E. Krehbiel.

Mr. Sanborn, a native of Port Huron, Mich., was educated at the Browne and Nichols School, Cambridge, Mass., and at Harvard University. He entered newspaper work early and has been the musical editor of *The New York Globe*, *The New York Evening Mail*, and *The New York Telegram*, at present *The New York World-Telegram*. He has also served in other capacities on newspapers, and often in summers

has corresponded from Europe for the newspaper employing him.

He has been a contributor to many other periodicals and is the author of these books: 'Vie de Bordeaux' (poems); 'Prima Donna: A Novel of The Opera'; 'Greek Night' (a novel of New York life), and 'The Metropolitan Book of The Opera'. He has been a frequent radio commentator, in particular serving as such for the broadcasts of the Philadelphia Orchestra. His artistic services have been recognized by the King of Italy in naming him a Cavaliere dell'Ordine della Corona d'Italia and by the French Government in naming him a Chevalier de la Legion d'Honneur.

Italo-American Philharmonic Plans Three Concerts

PHILADELPHIA, Oct. 5.—The Italo-American Philharmonic, Guglielmo Sabatini, conductor, plans three concerts in Witherspoon Hall. Concert series are also being arranged by the Germantown Symphony, N. Lindsay Norden, conductor; the Roxborough Symphony, Leonard DiMaria, conductor; the Women's Symphony, J. W. F. Leman, conductor, and several other local orchestral groups. W. E. S.

Carola Goya Dances in Capetown

CAPETOWN, SOUTH AFRICA, Sept. 15.—Carola Goya was applauded by a large audience on Sept. 12 when she presented a program of Spanish dances, with harp solos by Beatrice Burford. This was the fourth appearance for Miss Goya and Miss Burford in South Africa, where they are making an extensive tour.

Grace Moore Begins Fall Tour

Grace Moore was to open her fall concert tour on Oct. 10 in West Chester, Pa., and to sing in fifteen other cities before rejoining the Chicago Opera in November after a season's absence. The American soprano will sing the title role in 'Louise' for the first time in Chicago this year, and will reappear in this work at the Metropolitan Opera in January.

BAYREUTH FESTIVAL SERIES CONCLUDED

Seven Music-Dramas Performed During Season—'Parsifal' Final Opera Given

BAYREUTH, Sept. 3.—The Bayreuth Festival, which began with a performance of 'The Flying Dutchman' on July 25, attended by Adolf Hitler, Winifred Wagner, daughter in law of Richard Wagner, and an international audience, concluded with a performance of 'Parsifal' on Aug. 24, just before the outbreak of war.

Seven of the music dramas were performed and on the following dates: 'The Flying Dutchman' on July 25, Aug. 4, 8, 16 and 26; 'Tristan' on July 26, Aug. 5, 10, 14, 17 and 27; 'Parsifal' on July 27, Aug. 6, 12, 18 and 28; the 'Ring' (in order) on July 29, 30, 31 and Aug. 2, and on Aug. 20, 21, 22 and 24.

Principal singers in 'The Dutchman' were Maria Müller as Senta, Jaro Prohaska in the title role, Franz Volker as Eric, Ludwig Hofmann as Daland, Ria Fookes as Mary, and Erich Zimmermann as the sailor. Karl Elmendorff conducted. The Bayreuth general manager was Heinrich Tietjen of the Berlin Opera.

Wieland Wagner Creates Sets

In 'Parsifal', Franz Volker sang the title role, Gurnemanz was sung by Josef von Manowarda, Robert Burg was Klingsor, and Paula Guchner, Kundry. Hans Reinmar of Berlin sang Amfortas for the first time and the conductor was Franz von Hoesslin. Wagner's grandson, Wieland Wagner, created the scenery for this year's 'Parsifal'.

Heinz Tietjen conducted the 'Ring' dramas. Herr Völker sang Siegmund, and Maria Müller, Sieglinde. Rudolf Bockelmann was the Wotan, Herr Manowarda, Fasolt; Herr Hofmann, Hagen, and Marta Fuchs, Brünnhilde. Victor de Sabata conducted 'Tristan' in which Max Lorenz sang Tristan and Germaine Lubin of Paris appeared at

Bayreuth for the first time as Isolde.

Other singers heard during the festival were Beate Asserson, Ruth Berglund, Martha Focke, Karl Hartmann, Kaete Heidersbach, Edwin Heyer, Resi Iffland, Margarete Klose, Elfriede Marherr, Michael von Roggen, Hilde Scheppan, Carl Schlottmann and Fritz Wolff.

Adult Education Council to Present Artists in Chicago

CHICAGO, Oct. 5.—The Musical Arts Piano Series of the Adult Education Council will present five outstanding artists and a sixth youthful pianist in a debut recital at Orchestra Hall on Tuesday evenings during the winter. Gitta Gradova opens the series on Nov. 7. Artur Rubinstein will be heard on Jan. 2; Thaddeus Kozuch, making his debut on Feb. 6; Alexander Brailowsky on March 5 and Walter Gieseking on March 19. The Society of American Musicians is conducting its second annual auditions to select the outstanding young Chicago pianist for the debut spot on the Council's 1940-41 series.

Kathryn Meisle Leaves for West Coast

Kathryn Meisle, contralto of the Metropolitan Opera, left recently for the West Coast where she has been engaged for several appearances with the San Francisco Opera Company between Oct. 13 and Nov. 11. On the way back East she will sing in Newton, Kan., Chicago, Ill., and in Watertown, N. Y.

Amy Ellerman Sings in White Plains

WHITE PLAINS, Oct. 2.—Amy Ellerman, contralto, and George Vause, organist and accompanist, gave a recital at Chatterton Hill Church on Sept. 29. Miss Ellerman sang music by Handel, Guarneri, Poldowski, Saint-Saëns, Bassett, Homer and Genevieve Davis. Mr. Vause played works by Pietro Yon, Liszt, his own 'Reverie', Guilman, and others.

The Inset is of Lawrence Tibbett, Who Sang to This Enormous Throng as Soloist with the Chicago City Opera Orchestra

Kaufmann & Fabry



SAN FRANCISCO MEN PLAY AT EXPOSITION

Stokowski, Iturbi and Coates Conduct, Drawing Crowds to California Coliseum

SAN FRANCISCO, Oct. 5.—The San Francisco Symphony upset all the dour predictions of the Golden Gate International Exposition officials by drawing more than one-third of the day's attendance at the Fair to the first of its three concerts in the California Coliseum and by increasing the attendance at the succeeding concerts.

Suddenly a few weeks ago the Exposition scheduled three concerts to be given by the orchestra for an admission fee of three concerts for a dollar. José Iturbi, Albert Coates and Leopold Stokowski were to conduct. On the first day of the ticket sale 3,000 seats were sold, to the utter amazement of the G.G.I.E. officials, and there had been but about ten days' notice for the series prior to the first concert on Sept. 13.

7,000 Throng Coliseum

On that night 7,000 persons (and there were less than 21,000 paying guests on Treasure Isle on that date) jammed into the Coliseum, swamped the inadequately staffed arena and, eventually seated in their right places, listened to two and a half hours of symphonic music and remained to cheer Mr. Iturbi and the orchestra while the conductor took four curtain calls and finally gesticulated the impossibility of playing more.

Undaunted by either the heat wave or the unsatisfactory architectural conditions which handicapped the concerts, a still larger audience heard the second concert on Sept. 20, with Albert Coates conducting and Miliza Korjus as soloist, and all of 10,000 went to the final concert led by Stokowski on Sept. 23.

Mr. Iturbi, with but one rehearsal, which was held under untold difficulties, gave a program consisting of the Bach-Wood Organ Toccata and Fugue in D Minor, Mendelssohn's 'Italian' Symphony, Mozart's Concerto in D Minor (playing the solo himself), Rimsky-Korsakoff's 'Caprice Espagnol' and Gershwin's 'Rhapsody in Blue', again doubling as pianist and conductor.

Mr. Iturbi's playing of the Mozart score was the artistic highlight of the evening. But there were others, too—notably the 'Rhapsody in Blue' and the 'Spanish Caprice'. To those familiar with the conditions under which the concert was given, the performance of the orchestra was unbelievably good.

Korjus Sings Arias

Albert Coates got a better break in that the orchestra was in better fettle due to the earlier performance.

At the next concert the amplifying system did not do justice to Miliza Korjus's voice, but she received an ovation from the audience. Mr. Coates got excellent results from the players in Dvorak's 'Carnival' Overture, Respighi's 'Fountains of Rome' and Tchaikovsky's 'Pathétique Symphony' and in the accompaniments for Mme. Korjus, who sang Mozart's 'L'Amore Sarò Costante' from 'Il Re Pastore', 'Ah, Fors' è Lui' from 'Traviata' and Proch's 'Air and Variations' with Tosti's 'Serenata' for an encore.

Mr. Stokowski's concert was the climax of the series. A seven-day hot spell curtailed the Fair's daily attendance, but at concert time no less than 10,000 persons were seated in the Coliseum—some in that part of the stadium which was back-stage and offered practically no visibility to the occupants.

Stokowski demanded more than his predecessors and got it. He had four rehearsals instead of one, he had an acoustical shell instead of velvet draperies back of the orchestra, and an especially elaborate microphone set-up. The results were superior.

The audience gave conductor and orchestra a tumultuous ovation and the orchestra gave the conductor especially fine performances. The program featured the 'Coronation' scene from 'Boris Godunoff', Tchaikovsky's Fifth Symphony, and three preludes by Wagner, those to 'Die Meistersinger', 'Lohengrin' and 'Tristan', and also 'The Love Death'. Dr. Stokowski's readings were all dynamic, dramatic and exciting.

At the Sigmund Stern Grove on Sept. 24 Miliza Korjus and the San Francisco Symphony, conducted by Gaetano Merola, gave a free concert to thousands of San Franciscans—so many that not only was the seating capacity of the Grove taxed beyond its limits, with hundreds standing, but every



OPERA SUNG AT WHITE SULPHUR SPRINGS

Participating in a Performance of Mascagni's 'Cavalleria Rusticana' at the West Virginia Resort Were (Left to Right, Seated), Rolf Gerard, as Turiddu; Mary Craig, Santuzza; Robert Nicholson, Alfio; Jeanne Laval, Lola. The Two Men in the Centre, Standing, Are Lon Chassy, Conductor, and Gibson Morrissey, West Virginia Composer and Conductor, Who Trained the Chorus

WHITE SULPHUR SPRINGS, W. VA., Oct. 5.—A performance of 'Cavalleria Rusticana' was staged at White Sulphur Springs as part of the traditional Robert E. Lee Week and followed close upon the second annual Greenbrier Music Festival, a four-day event which attracted over 2,000 persons. Four New York artists, Mary Craig, Jeanne

Laval, Rolf Gerard and Robert Nicholson, sang in the performance. Miss Craig organized the cast in New York, rehearsed it and went to the resort two days before the performance to work with the orchestra and chorus. It was the second operatic presentation at the Springs within a year. The first was 'Faust', in which Miss Craig also sang.

available bit of the surrounding hillsides was literally covered with listeners. No count could possibly be made, but 15,000 would be a conservative estimate.

On this occasion Mme. Korjus more than justified her reputation, revealing a beautiful and perfectly used voice. Beauty of tone, vocal agility and unfailing musicianship made her singing of the 'Lucia' Mad Scene, Tosti's 'Serenade' and arrangements of Strauss waltzes altogether memorable. Mr. Merola conducted a popular program of operatic music that gave pleasure.

The concert was the twentieth in the series sponsored by the Sigmund Stern Grove Festival Committee under the auspices of the San Francisco Recreation Commission. The previous one was given by Laurence Strauss, tenor, and the Holman Sisters, duo-pianists.

MARJORY M. FISHER

American Hebrew and Cleveland Society Sponsor Choral Contest

The American Hebrew Magazine of New York City and the Cleveland Jewish Singing Society of Cleveland, O., in cooperation with the World Centre for Jewish Music in Palestine are sponsoring a national contest for the composition of Jewish choral music. The prizes will consist of a first prize of \$250 and a second prize of \$100, with opportunities for honorable mention which include prizes of \$25. Judges for the contest will be Hugh Ross, Lazar Saminsky, Lehman Engel, Dr. Charles Dawes, David Ewen and Erich-Walter Sternberg. The composition winning first prize will be published by J. Fischer & Bros.

Skidmore College to Present Concerts

SARATOGA SPRINGS, N. Y., Oct. 5.—The 1939-40 music course of Skidmore College will consist of appearances of the Trio of New York on Oct. 23, the Hanya Holm Dance Group on Nov. 9, the Rochester Philharmonic conducted by José Iturbi with Amparo Iturbi as piano soloist on Dec. 8 and Marian Anderson, contralto, on Jan. 16.

BALTIMORE ATTRACTED TO OPEN-AIR CONCERTS

Programs by Municipal Band and Stadium Symphony Draw Large Audiences

BALTIMORE, Oct. 5.—Two outdoor musical events of the current season marked the interest in municipal music: the program of the musical party at Druid Hill Park, when the Municipal Band played with Ellwood Gary as tenor soloist, and the event at Homewood Stadium, when a Viennese program was given with the brilliant assistance of Elsa Baklor, who was loudly applauded. These contributions to musical entertainment are planned under the management of Frederick R. Huber, municipal director of music.

Interest was also evinced by the general public at the experimental series of concerts by the newly organized Stadium Civic Symphony, Robert Iula, permanent conductor. Three Sunday evening programs, the first under Mr. Iula's baton, the second with Gustav Strube as guest, and the final program under Wolfgang Martin, were heard by large audiences. Substantial plans are being formed for next season's schedule. Thomas McNulty, as president, with the assistance of an able committee of the Stadium Civic Symphony, will endeavor to fulfill the promise of this cultural adjunct to the musical life of the community.

F. C. B.

John Haussermann Prize Withheld

Because the jury felt that no work upheld the great traditions of organ writing or disclosed any new lines of development, the John Haussermann prize of \$400 for an organ solo or work for organ and various instruments, has been extended for another year, now closing definitely on Sept. 1, 1940. An honorable mention was given to the Toccata by Parker Bailey of Ithaca, N. Y. The judges are Roy Harris, Hugh Ross and Ernest White.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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MARTINI



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San Carlo Opera Begins Season at Center Theatre

Initial Week Brings Performances of 'Traviata', 'Carmen', 'Butterfly', 'Bohème', 'Faust', 'Trovatore' and 'Aida' under Baton of Peroni

Appearing for the third consecutive season at the Center Theatre Fortune Gallo's San Carlo Opera Company gave New York its first hearing of opera this season when it opened in 'La Traviata' on the evening of Sept. 28. The immense theatre was crowded and several hundred standees packed the parquet floor.

Under the baton of Carlo Peroni, an excellent performance of the Verdi work was given. Lucille Meusel, singing better than formerly and acting with conviction, was the Violetta. Opposite her, Dimitri Onofrei, a member

In the evening, 'Il Trovatore' was sung, Mr. Rayner doing excellent work in the title role and Norina Greco singing Leonora. Lyuba Senderovna gave a powerful performance of Azucena and Mr. Petroff a vocally fine and highly dramatic one of Di Luna. Others in



Coe Glade



Mostyn Thomas



Carlo Peroni

the cast were Mme. Falco and Messrs. Bozza, Kravitt and Curci.

On Sunday evening, Oct. 1, 'Aida' was sung with Mmes. Greco and Senderovna as Aida and Amneris repeating their vocal and dramatic successes of the previous evening. Aroldo Lindi was Radames and Mr. Thomas an excellent Amonasro. Mr. Kravitt appeared as the King. Completing the cast were Mme. Bruno and Messrs. Wentworth and Curci.

Bianca Saroya made her first appearance of the season as Mimi in 'La

four winning high approval from the audience. Stefan Kozakevich sang Schaunard, and Mr. Cervi doubled as Benoit and Alcindoro.

On the evening of Oct. 3 'Faust' had its first hearing during the engagement. Mr. Rayner sang the title-role and Miss Turner was Marguerite. Harold Kravitt appeared as Mephistopheles, Miss Bruno as Siebel, Mme. Falco as Marthe and Mr. Bozza as Wagner. Mr. Peroni conducted all performances.



Lucille Meusel



Sydney Rayner

of the company for a number of years, sang Alfredo, and Ivan Petroff was Germont, père. The lesser roles were capably filled by Charlotte Bruno, Francesco Curci, Fausto Bozza, Louis De Cesare, Richard Wentworth and Philine Falco.

The second opera, on the evening of Sept. 29, was 'Carmen', with Coe Glade in the title role and Sydney Rayner as Don José, both of whom won plaudits for their good work. Mostyn Thomas sang Escamillo, winning an ovation af-



Hizi Koyke



Norina Greco

ter the 'Toreador Song', and Leola Turner was a clear-voiced Micaëla. Others in the cast were Harold Kravitt, Mr. Curci, Mr. Wentworth, Francis Scott, Laura Triggiani and Charlotte Browning. The children's chorus from the Children's Opera Company of New York, Eva Leoni, director, took part.

A Japanese Butterfly

The ever-popular 'Madama Butterfly' was given at the matinee on Sept. 30, Hizi Koyke, the petite Japanese soprano, taking the difficult role of the unhappy heroine with an excellent voice and what was probably authentic action. Rolf Gerard made the most of the ungrateful role of Pinkerton, and Mario Valle was Sharpless. The cast was completed by Charlotte Bruno, Mme. Triggiani, Louis De Cesare and Messrs. Curci, Scott and Wentworth.



Bianca Saroya



Leola Turner

'Bohème' on the evening of Oct. 2, with Mr. Rayner as Rodolfo, Miss Turner as Musetta and Mr. Valle as Marcello, all

New England Grand Opera Company Ends Boston Engagement

BOSTON, Oct. 5.—A project which had promised to be a month's festival of opera beginning on Sept. 13, was terminated when the New York Grand Opera Company abruptly ended its engagement in Boston after a variety of circumstances. After offering good opera at reasonable prices, the company disbanded, following performances of 'La Traviata', 'Carmen', 'Martha', 'Rigoletto', 'Cavalleria Rusticana' and 'Pagliacci'. The conductors were Giuseppe Bamboschek, Gabriele Simeoni and Amadeo Passeri. G. M. S.

'Rigoletto' to Open Newark Civic Opera Series

NEWARK, N. J., Oct. 5.—The Newark Civic Opera Company-New Jersey Opera Association have scheduled a series of ten operas to be given at the Newark Opera House during the season, the first of which will be 'Rigoletto', on Nov. 14. Santa D'Alia is president of the Newark Civic Opera. William Spada will conduct the entire series.

ST. LOUIS OPERA TO GIVE FIVE WORKS

'Aida,' 'Bohème,' 'Pagliacci,' 'Amelia' and 'Siegfried' will Be Performed

ST. LOUIS, Oct. 5.—The plans of the St. Louis Grand Opera Association for its brief fall season have been announced.

Again under the artistic direction of Laszlo Halasz the company will present 'Aida' on Oct. 14 with cast including Bruna Castagna, Frederick Jagel, Fred Destal, John Gurney and Lorenzo Alvary. This will be followed on Oct. 21 with 'La Bohème' with Bidu Sayao, Nino Martini, Carlo Morelli, Gould, Alvary and others completing the cast.

Nov. 14 will bring a double bill of 'Amelia Goes to the Ball' and 'Pagliacci' with casts including the names of Florence Kirk, Robert Weede, Gari, Alvary, Giovanni Martinelli, Dobay and Thomas, and the final performance, that of 'Siegfried', will occur on Nov. 20 with Lauritz Melchior, Marjorie Lawrence, Fred Destal, Alvary, Enid Szantho and others.

Dr. Ernst Lert will be stage director and the chorus will be recruited locally as in the spring season. The performances will take place in the Opera House of the Municipal Auditorium.

HERBERT W. COST

LOS ANGELES WELCOMES LIGHT OPERA PROJECTS

'Merry Widow' Given by Group Headed by Dean—Metro Troupe Offers the 'Countess Maritza'

LOS ANGELES, Oct. 5.—Hollywood is enjoying light opera, much of which bears the aspect of permanency. Lehar's ever-lively 'The Merry Widow', presented by the Southern California Music Project, inaugurated the season in the Hollywood Play House on Sept. 21. The operetta marks the first venture of the project under the new regime, headed by William H. Dean.

In compliance with federal ruling, local sponsorship guaranteeing all project costs excepting salaries, has been provided, with a permanent light opera company in prospect for Southern California. The Lehar production bears all the ear-marks of a popular success, and continues to play to good-sized audiences. Carlton Kelsey, leading thirty-five musicians, has developed an excellent light opera orchestra. Leading roles are taken by Alex Callem, Rena Case, Irene Dale, Neil Francis, Thomas Glynn and Roland Woodruff. The production is staged by Julian Fowlkes, assisted by Lorenza Price.

The second light opera company, known as the Metro Light Opera Company, with Theodore Bachenheimer as general director, opened a season of indefinite length at the Wilshire-Ebell Theatre on Oct. 2. 'Countess Maritza' was the first attraction. Scenes and stage direction were uniformly good, and choral effects were enhanced by an orchestra of commendable quality. Leading roles were taken by Clemence Groves, Mary Kendel and James McDonald. H. D. C.

Seibold to Lecture at Buffalo Museum

BUFFALO, N. Y., Oct. 5.—Richard Seibold, music instructor at Bennett High School, began an evening course in music appreciation under the auspices of the Buffalo Museum of Science on Oct. 2, entitled 'What Do You Hear in Music?'.

NBC TO SPONSOR CLASS IN ARTIST MANAGEMENT

Artists' Service Under George Engels to Train Young Men for Posts—All Fields Included

The NBC Artists Service will inaugurate a training course for the artist-management field during the latter part of October, to be directed by George Engels, vice-president of the NBC and managing director of the NBC Artists Service. This is the first effort ever made to train young men for this profession. The class will be limited to ten men, employees of the NBC.

Classes are to be held once a week under Mr. Engels's supervision and to supplement discussion on problems of management, fourteen leaders in the entertainment field have been invited to be guest speakers. Among these will be Walter Damrosch, conductor; Lenox R. Lohr, president of the NBC; Edward Johnson, general manager of the Metropolitan Opera Company; Gladys Swarthout, mezzo-soprano of the Metropolitan Opera; Margaret Anglin, actress; John F. Royal, vice-president in charge of programs for NBC; Ned Depinet, vice-president of RKO; Jules Levy, vice-president of RKO in charge of sales; Bob Landry, radio editor of 'Variety'; Gertrude Berg, radio script writer, director and actress; Nellie Revell, radio interviewer; Christy Walsh, sports promoter, and Bill Stern, sports announcer.

The course will cover all branches of the entertainment field from the sales and managerial standpoint. Supplementing the weekly classes, members of the group will attend theatrical, concert, motion picture and opera performances. Members of the training group who show particular aptitude for this type of work will be added to the NBC Artists Service.

Singer Praises South Africans' Hospitality

Rose Bampton, First Artist in New Series, Tells of High Level of Musical Taste in Fourteen African Cities — Accompanied by Her Husband, Wilfred Pelletier

"FIRST TIMES" of several types marked the summer of Rose Bampton, who returned to America on Sept. 5 after a stay of more than two months in South Africa, accompanied by her husband, Wilfred Pelletier. The Metropolitan soprano was the first artist in the new Community Concerts series arranged on that continent, and her initial concert, in Grahamstown, was the first musical event ever arranged for that town. Another "first" was Mr. Pelletier's appearance as a conductor of the Capetown Symphony, which never before had had a French leader.

Both the singer and her husband, who played her piano accompaniments during the tour, were warm in their praise of South Africa's hospitality and musical taste.

"The dozen or so songs of a lighter type which I prepared for encores, and which would be demanded in the United States, didn't suit the South Africans so well," said Miss Bampton. "They insisted on Lieder, art songs in all languages, and operatic arias."

Grahamstown was a particularly inspiring experience for the two. It is a college town, and the audience had evidently studied the soprano's program far in advance. Such a demand for her songs had been made on the local music store that Mr. Pelletier could not obtain extra copies of several of them—all sold out. Fifteen concerts in fourteen cities made heavy inroads on the singer's repertoire, for in addition to her printed program of seventeen works, she was always required to sing as many or more encores.

The good manners of a typical audience were a revelation to the artists. At one point in a recital, a black Scottie dog wandered on to the platform, sniffed

Above: Miss Bampton and Mr. Pelletier at the Furthestmost Point of South Africa, Where the Atlantic and Indian Oceans Meet

Below: The Dancers at the Gold Mine Compound in Johannesburg



inquiringly at Mr. Pelletier's heels and finally came to rest at Miss Bampton's feet. Miss Bampton confessed that she waited in trepidation for the wave of snickers and laughter that could be expected from an American audience, but the South Africans didn't move a muscle, listened respectfully, and encored the particular song she was singing.

Immediately after returning home, Miss Bampton went to work to prepare another "first time"—her appearance as Sieglinde in 'Die Walküre' with the Chicago Opera Company on Dec. 2. This will be her first Wagnerian role

on the opera stage. She will also be heard in two performances of 'Andrea Chenier' and one each of 'Aida' and 'Trovatore' with the Chicago company before returning to the Metropolitan. A concert tour in the South and as far west as Vancouver and Victoria occupies her until late October.

F. Q. E.

One of the best productions of the season was Gershwin's 'The Song Of The Flame', presented during the week of Aug. 14-20. The operettas were under the personal supervision of Richard Berger, with the orchestra under the baton of George Hirst.

HERBERT W. COST

CHICAGO SYMPHONY LISTS FIVE SERIES

Stock to Assume Baton for Thirty-fifth Year—Lange Will Be Associate

CHICAGO, Oct. 5.—The Chicago Symphony will open its forty-ninth season of concerts under the baton of Frederick Stock for the thirty-fifth year in air-conditioned Orchestra Hall on Oct. 12. Hans Lange will be associate conductor for his fourth season. Guest conductors in each series will be Enesco, Prokofieff and Stravinsky.

As usual, there will be twenty-eight Thursday-Friday concerts, twelve programs for the second and fourth Tuesday afternoons each month, six children's concerts the third Wednesday afternoon each month, fourteen popular concerts on alternate Saturday evenings and ten programs in Milwaukee, Wis., as well as other out of town dates.

Roster of Soloists

The soloists in the Thursday-Friday series will be the pianists Robert Casadesu, Myra Hess, Vladimir Horowitz, Egon Petri, Sergei Prokofieff, Artur Rubinstein, Rudolf Serkin, Vronsky and Babin, and Beveridge Webster; the violinists Georges Enesco, Zino Francescatti, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Isaac Stern, and John Weicher, the 'cellist Gregor Piatigorski, and the singers Agnes Davis, Lilian

Knowles, Joseph Laderoute, Mark Love and Rose Pauly.

In the Tuesday series the soloists will be the pianists Percy Grainger, Guionar Novaes, Artur Rubinstein and Babin and Vronsky, and the violinists Zino Francescatti, Nathan Milstein and Patricia Travers.

The opening program on Oct. 12 will include the 'Academic Festival' Overture of Brahms, Beethoven's Third Symphony, Debussy's 'Iberia,' and R. Strauss's 'Till Eulenspiegel.'

CHICAGO MANAGERS POST ATTRACTIONS

Bertha Ott and Harry Zelzer to Offer Varied Events During New Season

CHICAGO, Oct. 5.—Two Chicago concert managers, Bertha Ott and Harry Zelzer, will bring many artists and attractions to the city during the 1939-40 season.

Bertha Ott opens her season with a violin recital by Fritz Kreisler at Orchestra Hall on Oct. 15. Other events under her auspices are as follows: Esther Doby, soprano, on Oct. 22; Willis Charkovsky, Chicago pianist-composer, on Oct. 24; Maria Hussa, soprano, Oct. 29; Ted Shawn and his male dancers, Nov. 12; Leonard Stocker, baritone, Nov. 12; Myra Hess, pianist, Nov. 19; Serge Tarnowsky, pianist, Nov. 26; Jean Panot, pianist, Nov. 28; Catherine Saurer, pianist, Dec. 3; Mary McAuliffe, pianist, Dec. 10; Moissaye Boguslawski, pianist, Dec. 10; Rudolph Ganz, pianist, Jan. 21; Julian Leviton, pianist, April 16; Bettina Bjorksten, soprano, Jan. 9.

The winners of the Society of American Musicians contests last Spring, Bertha Ott award, will be presented in concert during the month of October, as follows: Oct. 9, Bertil Hillner, baritone, and Caryl Silver, pianist; Oct. 16, Pearl Camille Anderson, soprano, and Leon Brenner, violinist; Oct. 25, Jacobeth Kerr, pianist; Oct. 30, Mildred Catenhuse, 'cellist, and Vivian Louise Martin, organist.

The Harry Zelzer Concert Management will present Alfred Lustgarten, violinist, on Oct. 1; the Don Cossack Chorus on Oct. 15; the American Ballet Caravan, on Oct. 29; Maria Kurenko, soprano, on Nov. 12; Devi Dja and her Bali and Java Dancers in three performances on Nov. 18 and 19; Simon Barer, pianist, on Dec. 5; Mischa Elman, violinist, on Jan. 20; Jussi Bjoerling, tenor, on Jan. 21; Jeannette Albert, pianist, on Jan. 25; Tito Schipa, tenor, on Jan. 27; Harald Kreutzberg, dancer, on Feb. 4; Jooss Ballet, on Feb. 11; San Francisco Opera Ballet, on Feb. 18; Nelson Eddy, baritone, on March 3; Martha Graham and her group, on March 10 and Jeanette MacDonald, soprano, on March 29, as well as additional attractions.

Crooks Is a Guest Soloist in Oratorio in South Africa

JOHANNESBURG, SOUTH AFRICA, Sept. 19.—Richard Crooks, tenor of the Metropolitan Opera, generously acceded to the request of the Administrator of the Transvaal to become a member of the quartet in a performance of 'Elijah' for the patriotic Huguenot Celebrations on Sept. 17. The other soloists were Keith Falkner, Dorothy Clark and Margaret Roux, and the conductor, John Connell. Applications for tickets were five times the capacity of the mammoth hall. Mr. Crooks was warmly acclaimed.

ABRAHAM OPERETTA SUNG IN ST. LOUIS

'Victoria and Her Hussar,' in Municipal Series, Receives Its American Premiere

ST. LOUIS, Oct. 5.—The season of municipal opera closed on Aug. 27, after a week's production of 'Victoria and Her Hussar,' the first presentations of this opera by Paul Abraham in America.

Translated from the Hungarian of Emerich Foldes, by Alfred Grunwald and Dr. Fritz Lohner-Beda, the story deals with the love affair of Victoria and Stefan Koltay, a young Hungarian officer, and follows it from the Russian revolution to a prison camp in Siberia, thence to Japan, England and finally back to Hungary, offering much latitude in musical and scenic treatment.

The score gives ample opportunity to the principals and much work to the chorus. Helen Gleason sang and acted well in the part of Victoria, with Lansing Hatfield as the young officer. Robert Chisholm, as the English Ambassador to Japan, who marries Victoria, only to divorce her in the end, was finely cast. Others contributing to the success of the very tuneful opera were Doris Patston, Billy Kent, Robert Betts, Vivian Chandler, Hope Manning, Freder-

ick Persson, and others in smaller parts who did their work exceptionally well. Nimura, Japanese dancer, did a remarkable special dance. The sets of Norris Houghton were admirable.

Smetana Work Returns

For the week of July 24-30, 'The Bartered Bride', which was the season's success two years ago, was brought back to the boards with an excellent cast. Muriel Dickson sang Marie; Myron Taylor, the role of Jenik; George Raseley again made a tremendous hit with his singing and impersonation of Vashak, and Eugene Loewenthal's rich voice was displayed to fine advantage in the part of Kezal.

The old familiar tunes of 'Mary', slightly "revamped", were heard the week of July 31 to Aug. 6. Hazel Hayes, Helen Raymond, Doris Patston, Lansing Hatfield, Billy Taylor, Lester Allen, Charles Kemper and Al Downing were the cast.

Victor Herbert's 'Babette' followed the next week, Aug. 7 to 13, for the first time in the municipal opera series. Wilbur Evans, baritone, did some very fine singing, as did Nancy McCord, Joseph Vitale, Annamary Dicket, Robert Shafer, Robert Chisholm, Helen Raymond, Douglas Leavitt and others.

MEXICO SYMPHONY COMPLETES SEASON

Chavez Leads Final Concerts— Moncada and Castillo Heard as Soloists

MEXICO CITY, Oct. 1.—The Symphony Orchestra of Mexico, Carlos Chavez, conductor, concluded its regular season of twelve weeks at the Palace of Fine Arts on Sept. 17 and gave a special post-season benefit concert for the Mexican Red Cross on Sept. 22.

The program of Sept. 17, which was also performed two days earlier, included the Overture to 'Coriolanus' by Beethoven; Haydn's 'Farewell' Symphony, the Symphony for Orchestra and Piano on a French Mountain Air by d'Indy, with Edouardo Hernandez Moncada, as soloist, and Stravinsky's 'Firebird' Suite.

The benefit concert was devoted to music of Bach and Beethoven, including the former's Third 'Brandenburg' Concerto; Beethoven's Third Piano Concerto, with Carmela Castillo as soloist; the 'Egmont' Overture, and Fifth Symphony. Mr. Chavez conducted both programs.

The season has been a great success with "standing room only" for each of the concerts during the twelve weeks. Pierre Monteux and Otto Klemperer were guests conductors during the first two weeks in August. During the 1939-40 season, Mr. Chavez will return to the United States to appear as guest conductor of the St. Louis Symphony, National Symphony of Washington, D. C., and the San Francisco Symphony.

NEW FRIENDS LIST TWO CHAMBER MUSIC SERIES

Mozart, Beethoven and Brahms Share Sixteen Programs by Quartets and Guest Artists

The New Friends of Music have announced the complete programs for the sixteenth Sunday afternoon concerts to be given at Town Hall at 5:30 P. M., the first of which will take place on Oct. 29. This is the fourth season of chamber music to be instituted by the organization of which I. A. Hirschmann is president. The programs are divided into two series, and will present all of the quintets and piano trios of Mozart, Beethoven and Brahms.

The Pro Arte Quartet, The Budapest Quartet, The Trio of New York, the Griller Quartet, the Busch Quartet and the Gordon Quartet will be featured on series A with assisting artists. The dates for this series are Oct. 29, Nov. 12, Nov. 26, Dec. 10, Jan. 14, Jan. 28, Feb. 11 and Feb. 25. Series B will be presented on Nov. 5, Nov. 19, Dec. 3, Dec. 17, Jan. 21, Feb. 4, Feb. 18 and March 3. Appearing on this series will be the Pro Arte Quartet, the Budapest Quartet, members of the New Friends of Music Orchestra with soloists, the Serkin-Busch trio, the Kolisch Quartet, the Gordon Quartet and the Philharmonic-Symphony Quartet.

Assisting artists on the various programs will include: William Primrose, viola; Ellen Stone, French horn; Marcel Maas, piano; Dietz Weismann, violin; Hortense Monath, piano; Mischa Levitski, piano; Helen Teschner Tas, violin; Fritz Magg, cello; Webster Aitken, piano; Kurt Frederick, viola; Frances Blaisdell, flute; Myra Hess, piano; Elisabeth Schumann, soprano; Josefa Rosanska, piano; Enid Svantho, contralto; Leonard Shure, piano; Kurt Appelbaum, piano; Roman Totenberg, violin; members of the New Friends of Music Orchestra, and others.



SOLOIST IN VANCOUVER
Steven Kennedy, Baritone, Singing for an Audience of 10,000 in the Bowl at Stanley Park, Vancouver, B. C., with an Orchestra Conducted by Allard de Ridder

CONGRESS OF MUSICOLOGISTS

(Continued from page 8)

the Symphonic Orchestra of Havana, discussed some practical musical problems, such as copyright. These practical problems were also discussed by the delegate from Brazil, H. Burle-Marx, who pointed out that since the United States does not adhere to the Berne Convention, South American composers are automatically deprived of copyright protection and remuneration in the United States. That is the main reason why the works of South American composers are not heard more often in this country.

At this Hispanic session Alfredo San Malo, violinist, and Nicolas Slonimsky, pianist, played 'Tres Piezas' by Domingo Santa Cruz and 'Danza' by Guillermo Uribe Holguin. Mr. Slonimsky also gave a brief but interesting talk on South American composers. Sra. Natalia Aróstegui de Suarez, wife of the Cuban Consul in New York, sang two songs by Sánchez de Fuentes and G. Roig, and also read in English the two papers of these Cuban delegates. Brazilian music was played by the pianist Noemi Bittencourt.

To give even a brief summary of all the papers read at the congress would fill an entire issue of this magazine; besides, justice cannot be done to these scientific subjects in a few words. So I will content myself with giving a general impression of the congress. It is planned to publish in book form all the papers read at the congress, so that those who are interested may study this material at their leisure. This project depends on the securing of financial assistance, as the Society does not have sufficient funds for this purpose. But certainly this valuable material should be made available in permanent form.

Honors to American Scholars

As this was primarily an international congress, I have stressed the contributions of the foreign delegates. But equal honors must go to the American musical scholars—Charles Seeger, Leonard Ellinwood, George Pullen Jackson, Annabel Morris Buchanan, Roy Lamson, Jr., Samuel P. Bayard, George Herzog, chairman of the session on American folk and primitive music, Oliver Strunk, Otto Ortmann, Glen Haydon, Dayton C. Miller (chairman of the session on music and science)—who read papers at the congress; as also to those foreign musicologists who have made their home in this country and who added their prestige to the sessions: Curt Sachs (who spoke on 'The So-called Babylonian Notation'), Alfred Einstein (who gave an extremely illuminating lecture on Mozart's Handwriting, analyzing Mozart's method of composing by a study of his musical autographs with lantern slides), and Manfred Bukofzer (who spoke on 'The Evolution of Javanese Tone-Systems', with recorded examples). Davidson Taylor, of the Columbia Broadcasting System, gave a comprehensive talk on 'Music Composed for Radio', and Randall Thompson, in a broadcast from Boston, spoke on the widespread need for trained musicologists in the musical life of America.

Two eminent European musicologists who were unable to attend the congress sent messages that were read by Dr. Smith at the opening session. From his home in Vézelay, France, Romain Rolland sent an eloquent and moving message to the congress, urging that musicological research and publication be established on a truly world-wide basis, doing away with all national rivalries. Albert Schweitzer sent his word of greeting from Uganda, in Central Africa, where he is devoting his life to hospital work.

A complete program of the congress was printed in the last issue of MUSICAL AMERICA. The program as a whole was planned with a view to giving the foreign delegates and visitors an opportunity to visit the chief cultural and scenic landmarks of New York. The clubhouse of the Beethoven Association provided ideal headquarters for the congress, and many of the sessions were held there. But from this central point the activities of the congress branched out in many directions.

Appropriate Locales for Concerts

Each concert was given in a significantly appropriate locale. The concert of Puritan Psalmody, Wesley's Hymns, Billings's Fuguing Tunes, White Spirituals and Folk Songs given by the Old Harp Singers under the direction of George Pullen Jackson took place after supper in New York's old historic Fraunces' Tavern on Sept. 12. The auditorium of the New York Historical Society was the setting for the concert of American music given by the pianist John Kirkpatrick on Sept. 13, comprising works by Louis Moreau Gottschalk, Edward MacDowell, Roger Sessions and Charles Ives (the 'Concord' Sonata). A perfect setting for the concert of medieval music on Thursday was provided at the Late Gothic Hall of the Cloisters in Fort Tryon Park. A girls' choir from the Pius X Schools of Liturgical Music sang selections from the Gregorian liturgy, and religious music by Abrecht, Kunsperger and Dufay, while the tenor Yves Tinayre gave examples of *organum* and *conductus* by Léonin and Pérotin, a group of troubadour melodies and songs by Machaut, Binchois and Dufay.

Of special interest from a historical viewpoint was the concert of unpublished compositions by Handel, given in the auditorium of the Juilliard Graduate School, with a chamber orchestra under the direction of J. M. Coopersmith (whose researches led to the discovery of these works). Soloists were Florence Vickland, soprano; Viola Silva, contralto, and Ernst Victor Wolff, harpsichordist. Featured on the program were the cantata con stromenti, 'Diana Cacciatrice'; a Sonata in G Minor for violin, cello obligato and basso continuo; a Sonata in G Minor for two transverse flutes and basso continuo, and several arias.

Hispanic Music Heard

The concert of Hispanic music on Sept. 15 was given in the auditorium of the American Academy of Arts and Letters. It opened with vocal music of the colonial

period in Mexico and examples of 18th Century California Mission Music, sung by 'The Madrigalists'. Joaquin Nin-Culmell was the pianist in his own admirable Quintet for piano and strings, and in Padre Antonio Soler's C Major Quintet dating from the 18th Century. The Brazilian pianist, Noemi Bittencourt, played works by Hector Villa-Lobos.

The final concert, which took place in the auditorium of the Metropolitan Museum of Art, brought hearings of 18th Century American chamber-music, played by Ralph Kirkpatrick, harpsichordist, and assisting artists (the program included James Hewitt's quaint military sonata, 'The Battle of Trenton'). Raynor Taylor and Johann Friedrich Peter were also represented on the program. A highly interesting feature of this concert was Mr. Kirkpatrick's playing on a piano made by Cristofori in 1720. This instrument, belonging to the Crosby Brown collection of the Metropolitan Museum, was restored by Curt Sachs.

To top off six days of almost ceaseless activity, a group of the more hardy musicologists made a final excursion to Harlem on Saturday night, ostensibly with the purpose of studying the real thing in swing music. For the foreign delegates, the close of the congress was marked by a visit to the Congressional Library at Washington, D. C., on Sept. 18. So ended a busy week of words and music.

CLEVELAND CALENDAR OFFERS VARIED EVENTS

Krenek to Give Lecture-Recital at Museum of Art—Bali Dancers Will Open Artist Series

CLEVELAND, Oct. 5.—Arthur W. Quimby, curator of Musical Arts at the Museum of Art, recently issued the concert program for the first half of the season. Regular Sunday twilight organ recitals will be heard in the garden court and there will be lecture courses and a Friday evening series presenting visiting and local artists. Ernst Krenek, composer, will appear in January, giving a lecture-recital on "Atonality and the Twelve Tone Technique."

The first of the two lecture courses, "Musical Forms and Materials," is designed for the layman. Illustrations used, as far as possible, will be drawn from the current programs of the Cleveland Orchestra. In the second course "The Music of Johann Sebastian Bach," Mr. Quimby will present a detailed study of representative keyboard and chamber music, organ works, cantatas and at least one large choral work. Illustrations will be supplied by harpsichord, organ and recordings. The first public performance of a 'Fantasia for Organ on a Garden Hymn', by Arthur Shepherd, will be given on Oct. 4.

Mrs. Emil Brudno, manager of the Cleveland Concert Course, has listed her Seven Guest Artist Evenings: opening on Nov. 10, the Bali Dancers; on Nov. 24, Zino Francescatti; on Dec. 15, the Boston Symphony; on Jan. 26, Gregor Piatigorsky with Beryl Rubinstein and Arthur Loesser; on Feb. 9, Horowitz; on Feb. 23, Gieseking; on March 15, the Jooss Ballet. Mrs. Brudno presents this course under the auspices of the Museum of Art.

Carleton Sprague Smith, music critic of *Esquire* and *Coronet*, was guest speaker at meetings of the Women's Committee and the Citizens' Committee of the Cleveland Orchestra on Sept. 18. His subject was "As You Listen to Your Orchestra". W. H.

Under the leadership of Fritz Busch and Eugen Szenkar, a company of singers, many of whom had taken part in the Glyndebourne Festival, recently presented Mozart's 'Don Giovanni' and 'The Marriage of Figaro' in Antwerp.

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The Season at the Metropolitan

ALTHOUGH some confusion exists regarding artists from abroad who may not be able to return to America because of the European war, the plans which General Manager Edward Johnson has announced for the new season of opera at the Metropolitan are altogether heartening. For one thing, his decision to undertake a revival of 'Pelléas et Mélisande' will come as the particular answer to a particular prayer on the part of a considerable minority that is inclined to fret under ordinary limitations of the repertoire. 'Pelléas' is no longer a work solely for epicures. Debussy has become a "standard," almost a "popular" composer. It will not be contended that 'Pelléas' is yet an 'Aïda' or a 'Tristan und Isolde' in the affections of the greater number of Metropolitan subscribers. But there is no denying that today there are ten persons who have a genuine liking for it to one at the time it first entered the Metropolitan repertoire as recently as 1924. As the only Pelléas the Metropolitan has known, Mr. Johnson will be under no illusions about the difficulties to be encountered in preparing a really satisfactory ensemble. But he can be depended upon not to approach the work in the wrong spirit.

Equally to be applauded is the announcement that Mozart's 'Marriage of Figaro' will be included among the revivals. It has not been heard at the Metropolitan since the season of 1917-18. Recent performances at the Juilliard School and elsewhere have whetted the appetite for this delectable masterpiece. The casting will not be easy—singers of the true Mozart style are never plentiful—and the size of the house doubtless will continue to militate against a ready communication of the ebullient but subtle comedy of the work. But if there must be compromises, it can only be hoped that they will be matters of stage

MUSICAL AMERICA for October 10, 1939

detail and not of the essential aristocracy of the vocal line.

'The Flying Dutchman', 'The Bartered Bride', 'The Love of the Three Kings', and other works listed by Mr. Johnson as included in his plans to supplement the repertoire, will be welcome, as will the new singers he has added to the company's roster. There is every reason to hope that the season of sixteen weeks will be a stimulating and satisfying one.

No Hate in Music

AMERICA will continue to be a land where all music, whatever its place of origin, speaks to the universal human heart. Nothing that can happen in Europe will change that. There is no need to preach neutrality in music. Left alone, the American listener will build no prejudices. Only by some artificially stimulated and fostered movement could any considerable part of our public be induced to cast aside the music of any race or nation, whatever the preponderance of sentiment among us as to where rests the most right in a battle of nations.

Though German music was banned in our opera and concert life after the United States entered the World War in 1917, that was done as a matter of policy, and, in the minds of many who were wholeheartedly in support of our entry into the war, mistaken policy. What possible connection, it was asked by many musicians and music lovers, could Mozart, Beethoven, Schubert, Schumann, Wagner or even the contemporary Strauss, have with the war aims of the Kaiser's Germany?

The hiatus did no harm. German music speedily returned to its old place in the musical life of this country as if the war had never been. And if today the musicians of America were to take sides in the art aspects of the European embroglio it would not be for the sake of excluding any music, but to plead anew for that universal brotherhood of music whereby a Mendelssohn stands rightly beside a Brahms; a Mahler beside a Wagner. Music knows no hate. As Sydney Lanier described it, "music is love in search of the word".

In Good Hands

THE appointment of Pitts Sanborn, New York critic and author, to succeed the late Lawrence Gilman as program annotator for the New York Philharmonic-Symphony means that the high quality of the notes is to be maintained. Mr. Sanborn is a scholar and a writer of high literary attainments. It has not been his good fortune in his day-to-day reviews to have at his disposal the space that has been utilized by some of his confreres, but in various magazine articles and in his books—including the novels 'Prima Donna' and 'Greek Night'—he has shown himself a stylist and not merely an experienced and soundly routinized journalist. He is not a newcomer to the field of program notes, having written with particular clarity and felicity the informative annotations for the programs of rare music performed some seasons back by the Philharmonic Chamber Orchestra, conducted by Hans Lange. He also has acted as commentator for radio broadcast programs, including some by the Philadelphia Orchestra. A master of English, he is almost equally at home in German, French and Italian. The appointment was a wise one. The notes are in good hands.

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Personalities



Joseph Szigeti, Violinist, Entertains Isidor Philipp, Noted Piano Pedagogue, in the Jura Mountains

Strauss—It is rumored that Richard Strauss is re-writing his first opera, 'Guntram'. The work was first performed in Munich in 1894.

Casals—An appeal for Spanish refugees in France, especially musicians, has been launched by Pablo Casals, Spanish 'cellist now in Paris.

Gigli—On Oct. 14, Beniamino Gigli will celebrate his twenty-fifth anniversary on the stage. The popular Italian tenor made his debut as Enzo in 'La Gioconda' at Rovigo, near Venice, on Oct. 14, 1914.

Kiepara—Because he was alleged to have said that if he had failed as a singer, he would have been compelled to find a job as a lawyers' clerk or as a swineherd, Jan Kiepara was sued by a lawyer for speaking offensively of the legal profession. The court found him not guilty.

Rachmaninoff—When Sergei Rachmaninoff makes his first appearance this season in New York, with the Philadelphia Orchestra next month, it will be the thirtieth anniversary of his first appearance as conductor of the same organization, at the Academy of Music in Philadelphia on Nov. 26, 1909.

Ormandy—Speaking of programs during the current season, Eugene Ormandy, conductor of the Philadelphia Orchestra declared: "We must not permit ourselves to be led into the folly of twenty years ago. A composer is to be measured only by artistic standards. The place of his birth does not make his music great any more than the language he has learned to speak as a child can deprive it of greatness".

Ghione—On his recent return from Europe, Franco Ghione, conductor of the Detroit Symphony, made known that he had been invited to conduct at La Scala next summer. His repertoire will include Giordano's 'Marcella', Monteverdi's 'Il Combattimento di Tancredi e Clorinda', Mozart's 'L'Oco del Cairo', Leoncavallo's 'Zaza' and Puccini's 'The Girl of the Golden West'. He will also conduct one symphony concert.

Sibelius: Genial Host and Man of Good Will

By PAUL SJÖBLOM

HELSINKI, Oct. 1.

SIBELIUS, if anyone, knows the truth of the old proverb, "Make the best mousetrap and the whole world will flock to your door." All summer long, foreigners—reporters, musicians, statesmen, financiers, students with influential letters of introduction and the idle curious—have worn the grass to dust on the woodland path leading to the composer's home at Järvenpää.

Parties of American tourists are known to have hired a bus and without a word of warning driven into his yard as much as to say, "We're here, and little it is you can do about it anymore." One such busload marched like a conquering army into the garden recently and surprised Sibelius and his wife sunning themselves in the most informal of attire. When asked, as courteously as circumstances allowed, by whose invitation they had come, their spokesman boasted: "Oh, we Americans don't have much use for ceremony."

It is little wonder then that Madame Sibelius makes every effort to restrict the number of visits to their home. She realizes that her husband is one of the most gracious of men and a host generous to a fault. It is almost impossible for him to refuse a favor to a fellow human being. Last winter she found it imperative to deny any stranger a visit for a period of months, since the strain of constant entertaining was critically interfering with Sibelius's work, which, be it known, is progressing steadily.

It is sad to contemplate misguided officials here who think they are doing a service to Finnish publicity by imposing every foreign reporter with flattering credentials upon the harassed bard of their poorly advertised country.

The Yale Glee Club must consider itself extremely fortunate in gaining access to the house on the hill at Järvenpää. The explanation is this. Sibelius is in a way an alumnus of Yale, with his honorary Doctor's degree awarded him upon his visit to America several months before the (First) World War began. Marshall Bartholomew, leader of the Yale singers, made much of this fact, using it as the climactic observation of his speech in presenting the composer a magnificent silver cigar-box as a remembrance of the occasion.

The chorus first gathered in the gar-

den and sang some American songs, while Sibelius stood listening on the log balcony of his home. He saluted his appreciation from his heights and soon waved for the singers to come inside. There he got an encore, the traditional sea chantey, 'My Johnny Was a Shoemaker'.

To one person and another among his guests, Sibelius used this or that language which suited mutual convenience. Finnish, Swedish, German, French, English was the order of his private preference, although in thanking them for the cigar-box he made his speech in Latin. (It would be interesting to know how many classical scholars present could follow him.) As usual the composer was free with his genial spirits and extravagant with his champagne and cigars. He moved about among the group anxious that everyone was taken care of.

The rustic simplicity of the composer's home, inside and out, caused much admiring comment. The beauty of the surrounding country with its great lake, its towering straight pines and luxuriant birches, charmed the guests. Remote were the ice and storms, the fells, fjords, and Arctic primitiveness heard by some foreign critics in nearly all of Sibelius's music. The sun shone out of a cloudless tropical sky.

The extraordinary range of the composer's interests, revealed by the interior furnishings, amazed the singers. The numerous paintings on the walls and other discriminatingly chosen decorative items revealed his desire to surround himself with artistic expression in mediae other than his own. The furniture made an impression as an indication of exacting taste in life's incidentals.

The library attracted the most conspicuous curiosity of all and the nudging of elbows and intermittent audible remarks made plain the spontaneous respect these students of books felt for the obvious literary accomplishments of their host—in many languages.

"Reminds me of the war," was Sibelius's good-natured attack on the battery of photographers, his worst enemies incidentally. He didn't seem to mind even the worm's eye views attempted by candid camera fans among them.

Sidlo Heads Cleveland Association

CLEVELAND, Oct. 5. — Thomas L. Sidlo has been elected president of the Musical Arts Association, which supports the Cleveland Orchestra. He succeeds the late Dudley S. Blossom.

The Musical America Corp., 113 West 57th Street, New York.

John F. Majeski, 113 West 57th Street.
Walter Isaacs, 113 West 57th Street.
Kenneth E. Cooley, 113 West 57th Street.
Maurice B. Schwab, 113 West 57th Street.

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JOHN F. MAJESKI.

Sworn to and subscribed before me this 5th day of October, 1939.

L. M. CAGNEY,
Notary Public.

[SEAL]

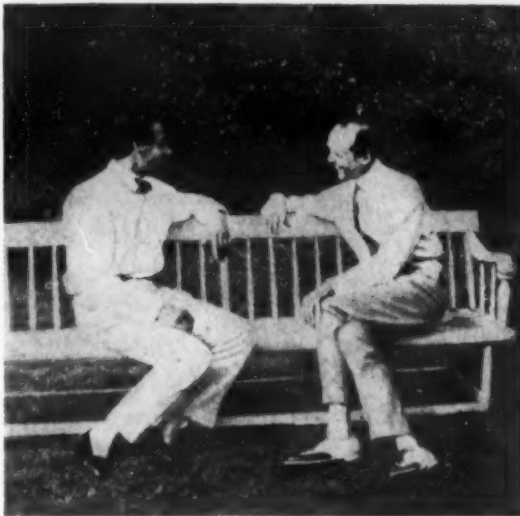
(My commission expires March 30, 1940)

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1919



Above: Three Personalities at the Berkshire Festival of Chamber Music; Dr. Edgar Stillman Kelley (Left); Leo Sowerby, Whose Trio Was Played (Center), and Eva Gauthier, Who Sang Songs by Ravel and Stravinsky



Left: John Alden Carpenter (Right) Discussing His Ballet, 'The Birthday of an Infante', with Adolph Bolm, Who Was Producing It at the Chicago Opera

Requiescat

Adelina Patti, for two generations the undisputed queen of singers, died at Craig-y-Nos, her Welsh castle, on Sept. 27, in her seventy-seventh year.

1919

And a Good Job, Too

Kreisler Turns His Art to Operetta. Violinist's 'Apple Blossoms' Wins Success at Premiere in New York.

1919

Past and Future

At the Teatro Regio, in Torino, will be heard Maria Labia, the saucer-eyed soprano, Amadeo Bassi, both with a Manhattan Opera past, and Benjamin Gigli, a young tenor of uncommon promise.

1919

So?

Germans Fighting to Dominate the World of Music. With Economic Hopes Wrecked, New Republic Is Concentrating Efforts Upon Art.

1919

Town Hall Memorializes Sembrich and de Coppet

Bronze plaques were recently affixed to two endowed chairs in the Town Hall bearing the names of Marcella Sembrich, celebrated soprano, and Edward de Coppet, music patron. Mme. Sembrich sang with the Metropolitan Opera Company from 1898 until her retirement in 1909, and in proposing her name for memorialization the board of trustees of Town Hall spoke of it as a fitting tribute to one whose whole life was devoted to music. Mr. de Coppet was active in fostering the love for chamber music in New York in the late 1800's and early 1900's and founded the Flonzaley Quartet.

Why, Indeed?

John Wesley is credited with saying that he didn't see why the devil should have all the best tunes.

1919

Now, It's 'Davy's Back'

'Johnny's in Town' seems to be the favorite air of the Prince of Wales. On a recent visit to Edmonton, he asked the leader of the orchestra to have it repeated at a ball given in his honor.

1919

Bearing Rich Burdens

The Dante Alighieri arrived on Oct. 2, bringing Signor Gatti-Casazza and Signor Cleofonte Campanini. Also aboard were Rosa Raisa, Adamo Didur, Alessandro Dolci, Roberto Moranzoni, Giacomo Rimini. Mr. Campanini said he believed he had made a great operatic find in Edoardo di Giovanni, who had formerly sung in New York church choirs as "Eddy Johnson."

1919

Dessoff Choirs Resume Rehearsals

The Dessoff Choirs resumed rehearsals for the season on Oct. 4. The program planned for the first concert, to be given in Town Hall in January, consists of Palestrina's 'Assumpta est Maria', 'Magnificat' and 'Stabat Mater'; and 'Missa Pro Defunctis', 'De Profundis' and 'Providebam Dominum' by Lassus.

Garfield Swift Marries

Garfield Swift, baritone, and Elizabeth Ross Thompson, daughter of Mrs. Smith Hempstone of Washington, D. C., were married at St. Thomas's Church, Washington, D. C., on Sept. 16.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933

Of MUSICAL AMERICA, published semi-monthly at New York, N. Y., for October, 1939.

STATE OF NEW YORK } ss:
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John F. Majeski, 113 West 57th Street, New York.

Editor, Oscar Thompson, 113 West 57th Street, New York.

Managing Editor, None.

Business Manager, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)



VIOLINIST A BRIDE
Erica Morini, Violinist, with Her New Husband, Felice Siracusano, in Switzerland, Where They Spent the Summer. They Will Make Their Home in New York

QUAKER CITY SERIES PROMISE VARIED SEASON

Ballet Russe to Open All Star List—Philadelphia Forum Will Bring Soloists and Groups

PHILADELPHIA, Oct. 5.—The All Star Concert Series of the Emma Feldman management opens its sixth season in the Academy of Music on Oct. 23 with the Ballet Russe. Recitals by Jascha Heifetz, Marian Anderson and Vladimir Horowitz on Nov. 16, Dec. 7 and Jan. 25 follow, and on March 14 the New York Philharmonic Symphony, with John Barbirolli conducting, will close the series.

Under Philadelphia Forum auspices will be recitals by Walter Gieseking, Robert and Gaby Casadesus, Robert Virovai, Kirsten Flagstad, Marjorie Lawrence and Alexander Kipnis. A joint-recital by Georges Enesco and Virginia Johnson is also listed. Dance programs will be given by the Jooss Ballet and Argentinita and her ensemble. The Boston Symphony, with Serge Koussevitzky conducting, will give a concert.

Concert courses at Pennsylvania State

Teachers College, West Chester, will include Grace Moore, Jussi Bjoerling, the Mozart Boys Choir, the National Symphony, with Walter Gieseking as soloist, and Doris Humphrey and Charles Weidman. W. E. S.

PHILADELPHIA HAILS OPENING RECITALS

Dupré Gives Organ Concert—De Puglia, Perricone and Youth Orchestra Heard

PHILADELPHIA, Oct. 5.—Marcel Dupré, French organist and composer, gave an excellent recital in the Second Presbyterian Church on Oct. 1. Outstanding was a "symphonic improvisation" on themes submitted by Randall Thompson, Robert Hall Elmore and Harl McDonald. Mr. Dupré also played his 'Variations on an Old Noel', 'Berceuse' and 'Fileuse'. Other works splendidly interpreted were Bach's Toccata and Fugue in D Minor, Schumann's Canon in B Minor, Franck's 'Pastorale', Mendelssohn's Prelude in B Flat, Lynwood Farnam's Toccata and the Allegro from Widor's Sixth Symphony.

Dolores DePuglia, soprano, and Ignatius Perricone, pianist, appeared in joint recital in Presser Auditorium on Sept. 27, finding favor with a good sized audience. Miss DePuglia sang operatic excerpts by Gounod, Rossini and Verdi, and works by Saint-Saëns, Ardit Delibes, Alabaïeff and others. Mr. Perricone offered Mozart's Sonata in C-Sharp Minor and works by Weber, Chopin and De Leone.

The National Youth Administration Orchestra played on Sept. 25 in the Philadelphia Youth Center, conducted by Paul Garbedian. Haydn's Symphony in G (the 'Oxford'), Schubert's Symphony No. 4, in C Minor (the 'Tragic'), and Beethoven's Fifth Symphony were heard. The Philadelphia Rittenhouse Chamber Symphony, Guglielmo Sabatini conducting, appeared recently. Programs included Mozart's Symphony No. 29, in A major; Schubert's Symphony No. 5, in B Flat; Boyce's suite 'The Shepherd's Lottery'; Telemann's Violin Concerto in A Minor (arranged by Mr. Sabatini) with Isadore Schwartz as the excellent soloist; Liadoff's 'Russian Folk Songs', and other items by Handel, Rossini, Sibelius, Lehar and Dubensky. Works by Mr. Sabatini were his 'Poemmetto Autunnale' and 'Fugue in the Classical Style'.

WILLIAM E. SMITH

Schipa Ends South American Tour

Following two highly successful appearances in 'Werther' and 'Traviata', Tito Schipa, tenor, sailed on the steamer Uruguay on Sept. 20 from Rio de Janeiro for the United States. He has toured South America for the past ten weeks. During his season in the other Americas he gave twenty-eight performances in opera, concert and over the radio. Upon his return he will join the San Francisco Opera Company and will make his first appearance in 'Manon' on Oct. 13, remaining with the company until Oct. 27, when he will proceed to Chicago to sing in 'Traviata' on Nov. 1. On Nov. 10 he will sing in 'Manon' with the San Francisco Opera Company in Los Angeles, and will then return again to Chicago for several more appearances in opera.

ORMANDY DECLARES STRICT NEUTRALITY

Philadelphia Orchestra to Play New Works and Novelties—Soloists Scheduled

PHILADELPHIA, Oct. 5.—Returned from his vacation and preparing for the 1939-40 Philadelphia Orchestra season, which opens on Oct. 6 in the Academy of Music with a Bach-Beethoven-Brahms program, Eugene Ormandy, conductor and musical director, announced that he will observe "strict neutrality" in the selection of his programs, being determined to prove that "music is the one thing, perhaps the only thing, that transcends all differences between countries and creeds." To emphasize his opinion that music should be "above . . . national prejudices" Mr. Ormandy plans several all-German and all-Russian programs during the Philadelphia season in the course of the orchestra's series in New York and elsewhere.

Mr. Ormandy also said that American compositions will receive particular attention. Projected are Randall Thompson's Second Symphony; Samuel Barber's new Violin Concerto and 'Essay for Orchestra'; Hilda Davis's 'The White Knight'; Frances McCollin's 'Scherzo', and works by Charles Vardell, Russell Bennett, Edwin Burlingame Hill, and others.

Few Changes in Personnel

The orchestra starts its fortieth season with few changes in personnel. The post of 'cellist will be shared by Benjamin Heifetz, formerly of the Kolisch String Quartet, who joins the orchestra this year, and Samuel H. Mayes, 3rd, who is just twenty-one. Mr. Mayes, who is from St. Louis, studied at the Curtis Institute of Music, and has been a member of the orchestra for the past three seasons. A new addition to the personnel is also Frederick Vogelgesang, violinist from Canton, Ohio, who studied at the Curtis Institute and was recently appointed assistant to Efrem Zimbalist in its violin department. Theodore Seder, of Pittsburgh, and formerly with the National Symphony, Cleveland, and Detroit orchestras, is a newcomer in the French horn section, and Gordon M. Pulia, of San Francisco, for several years with the Radio City Music Hall Orchestra, joins the trombone choir.

Great interest centers in the appearances of several of the orchestra's first desk men as soloists in the course of the season: Alexander Hilsberg, concertmaster; Marcel Tabuteau, oboist; William Kincaid, flutist; Samuel Lifschey, violist, and Anton Torello, contrabassist. Other soloists will be Sergei Rachmaninoff, Artur Rubinstein, Artur Schnabel, and José and Amparo Iturbi; Fritz Kreisler and Iso Briselli, Kirsten Flagstad and Selma Amansky. Devi Dja and her Bali Ballet will appear and a performance of Rachmaninoff's 'The Bells', with the composer conducting, is another featured work promised.

Eugene Ormandy will conduct the majority of the concerts during the season, with Leopold Stokowski leading a group of programs in November and March. Saul Caston, the orchestra's assistant conductor, will direct a pair in March. Rachmaninoff and Edwin McArthur are the only guest-conductors engaged, each for a pair. There will be twenty-eight pairs of Friday afternoon and Saturday evening concerts; ten Monday evening concerts, and several Concerts for Youth.

WILLIAM E. SMITH

The Insurance Building of Oakland, Cal., recently introduced daily programs of music as a service to its tenants.



NEWLYWEDS IN VERONA
Maria Caniglia, Soprano of the Metropolitan Opera, and Her Husband, Pino Donati, Composer and Pianist, in the Arena at Verona. They Were Married on Sept. 4 and Will Arrive in America About Mid-October

JUNIOR PROGRAMS, INC. BEGINS FOURTH YEAR

Ballet Division Opens Season in Highland Park, Ill., Opera Group in Providence

Junior Programs, Inc., beginning its fourth season as a national, non-commercial organization providing children with professional opera, ballet, drama and concerts at popular prices, sent two companies on the road during the week of Oct. 2. Mrs. Dorothy L. McFadden is founder-director of the organization.

The Junior Programs Ballet, which includes in its repertoire 'A Midsummer Night's Dream', 'Pinocchio' and 'The Princess and the Swineherd', opened its tour in Highland Park, Ill., on Oct. 6. The ballet group is headed by Edwin Strawbridge, with Virginia Miller as prima ballerina.

The opera division of Junior Programs was to open a thirty-week season of 109 engagements in Providence, R. I., on Oct. 11, with a performance of Rimsky-Korsakoff's 'The Bumble-Bee Prince'. Principal singers are Cecile Sherman, Marion Selee, Tom Williams, Alma Milstead, Howard Laramy, Mary Bell and Patrick Henry.

The Junior Programs Players Company begins rehearsals in November for its twenty-week season. All productions, opera, ballet and drama, have been reconstructed and refurbished for the new season.

Northwestern University Lists Concert Series

EVANSTON, Oct. 5.—The University College of Northwestern University recently listed the attractions for its fifth concert series at the Auditorium. The season will open on Oct. 31 with Eugene Ormandy and the Philadelphia Orchestra, and will continue as follows: the Littlefield Ballet, Nov. 19; Jascha Heifetz, Dec. 3; Serge Koussevitzky and the Boston Symphony, Dec. 13; Sergei Rachmaninoff, Jan. 14; Marian Anderson, Jan. 28; Don Cossack Choir, Feb. 4; and Helen Jepson, Feb. 18. All but the Philadelphia Orchestra and Miss Anderson will be new to subscribers.

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ASHEVILLE HAS THIRD MOZART FESTIVAL



Principals in the Asheville Mozart Festival, with Mrs. Vincent Hilles Ober, President of the National Federation of Music Clubs, (Centre, Front Row) as a Guest of Honor

"Streamlined" 'Marriage of Figaro' and Chamber Concerts Given

ASHEVILLE, N. C., Oct. 5.—An English-speaking Figaro was the hero of Asheville's third annual Mozart Festival, which closed with its annual opera night on Aug. 30.

Three earlier concerts, on Monday and Tuesday evenings at the Vanderbilt Hotel and on Wednesday afternoon at the music room of Dr. and Mrs. R. H. Carroll, had featured a wide variety of chamber and orchestral music. The festival was again under the musical direction of its founder, Thor Johnson, but sponsorship was assumed for the first time this year by the recently organized Mozart Festival Guild, Mrs. W. H. Davis, chairman, and including some 100 charter members. The Guild henceforth will provide for the festival's operation on a permanent basis.

As intimated, the event of the 1939 festival was a "streamlined" version of 'The Marriage of Figaro', produced by Clifford Bair and conducted by Thor Johnson. "Streamlined" refers not only to the use of the vernacular (even though in the rather heavy translation of Natalia MacFarren) but also to the reduction of the show to two-hour proportions, necessitating the omission of all airs not absolutely important to the development of the plot. This and the clever direction of Mr. Bair, emphasized Figaro's comic opera character and made it a hit with the audience of more than a thousand who braved the acoustics of Lee Edwards High School Auditorium for the performance.

Singers Acclaimed

Among the players, all of whom were Winston-Salem students of Mr. Bair, the women showed to definite advantage. The noble dignity and mature, eloquent vocalism of Kathryn Swain's Countess were admirable; both her arias and the 'Zephyr' Duet with Susanna were loudly acclaimed. Susanna herself, in the person of Carolyn Creson, was vivacious, womanly, and vocally more than competent. Lillian Stokes's Cherubino, though small-voiced, was the maturest and most ingenious characterization. Of the men, James Blair was a vocally ac-

complished and sufficiently amusing Figaro, and Clifford Bair got the most out of both Don Basilio and Don Curzio. Most excellent and enjoyable was the work of the orchestra under Mr. Johnson; in fact, the most striking feature of the performance was the professional smoothness and co-ordination with which it progressed.

Orchestrally, Tuesday evening furnished an unforgettable experience in a transcendental performance of the Violin-Viola Sinfonia-Concertante (K. 364). Soloists were Mr. and Mrs. Edgar Alden, violist and violinist, respectively, and the enviable destinies of the orchestra were again guided by Mr. Johnson. The "concertante" aspects of the work were neatly disposed of, but it was the 'Sinfonia's' subjective fire and melancholy passion that properly were dwelt on. Perfection of ensemble, depth and eloquence of tone, made this recreation a deeply moving experience.

Opening this program had been a charming performance of the 'Eine kleine Nachtmusik', led by associate conductor Joseph De Nardo. The closing work was the scintillating, ever tuneful 'Prague' Symphony, conducted by Mr. Johnson with a vigor and inevitability of discernment that offset occasional roughnesses in performance.

On the opening night of chamber music, the sequel to last year's G Minor Quintet appeared in a performance of the C Major 'Chromatic' String Quartet by the Raleigh Quartet. Here, as later in the Concertante, Mozart's un-Mozartean romanticism was eloquently and tastefully expressed. Other items of particular interest were Joseph White's masterful execution of the solo part in the Horn Quintet, Louise Nelson Pfohl's sensitive performance of the C Minor Piano Fantasia, and the novel and amusing Adagio for two basset horns (clarinets substituted) and bassoon. Mention must also be made of the improvement shown in the orchestra, particularly the winds, over that of last year, and of the general raising of standards in every department.

The complete program included: String Quartet in C, (K. 465); Piano Fantasia in C Minor, (K. 475); 'Eine kleine Deutsche Kantate', (K. 619); Adagio in F for two basset horns and bassoon, (K. 410); Concert Rondo for piano and orchestra in D, (K. 382); Serenade in G, 'Eine kleine

Nachtmusik', (K. 525); Song, 'Abendempfindung', (K. 523); Sinfonia Concertante for violin, viola, and orchestra in E Flat, (K. 365); Symphony No. 38 in D, 'Prague', (K. 504); Sonata for violin and piano in E Minor, (K. 304); Song, 'Das Veilchen', (K. 476); Sonata for piano in D, (K. 576); Quintet for horn and strings in E Flat, (K. 407); Comic Opera, 'The Marriage of Figaro', (K. 492).

WILLIAM LICHTENWANGER

DEVI DJA AND DANCERS SAIL FOR UNITED STATES

Group of Thirty-Five Bali and Java Dancers to Open Tour in White Plains

Devi Dja and her troupe of Bali and Java Dancers, who were expected to sail on Oct. 6 from Holland for their first visit to America, will open a cross-country tour Oct. 20 at the Westchester County Center in White Plains. The dancers will be accompanied by native musicians who play the many-toned gongs of the melodious gamelan orchestra, which pilgrims to Bali have heard in the temple courts and at lavish native festivals. They will also bring elaborate costumes and trappings from the original settings of their dances.

This company of thirty-five attracted considerable attention in its European debut last spring and completed a tour of many countries including France, Belgium, Holland, Switzerland, Italy and Hungary before the outbreak of the war.

Among the cities to be visited are: New York, Brooklyn, Philadelphia, Rutland, Quebec, Three Rivers, Montreal, Toronto, London, Lancaster, Pa., Morristown, N. J., Williamsport, Allentown, Elmira, Cleveland, Pittsburgh, Louisville, Cincinnati, Milwaukee, Chicago, Stillwater, Okla., Tulsa, Lawrence, Kansas City, Omaha, Denver, Boise, Portland, Tacoma, Seattle, Eugene, San Francisco, Reno and Cheyenne.

Dances of Bali, court dances of Java, and comic sports dances of Sumatra will form the programs.

F. C. Coppicus, executive vice-president of the Columbia Concerts Corporation, under whose auspices the American tour will take place, viewed a performance of the company in Europe just before the declaration of war.

Cadek Choral Society Presents Mrs. Roosevelt

CHATTANOOGA, TENN., Oct. 5.—The Cadek Choral Society, J. Oscar Miller, conductor, presented Mrs. Roosevelt in the Memorial Auditorium in Chattanooga on Sept. 12 before an audience of 3,500. The chorus sang a short program before Mrs. Roosevelt's address, which was, 'The Relationship of the Individual to the Community'.

Albert Morini Returns from Europe

Albert Morini, concert manager of New York and Paris, arrived in America on the Statendam recently, the liner picking up the crew of the freighter Winkleigh which was torpedoed by a German submarine, en route. Mr. Morini will carry on his managerial activities hereafter from his New York office and also plans to extend them to Mexico and South America.

Y. M. H. A. Symphony to Give Three Concerts

The Y. M. H. A. Symphony, which is under the direction of A. W. Binder, will give three concerts this season. The soloist at the first concert, which is to take place on Dec. 3, will be Beal Hober, soprano.



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Boston Symphony to Play Many Novelties

Orchestra Embarking upon Its Longest Season, under Koussevitzky to Offer New Native Works and Unfamiliar Music—Plans Tchaikovsky Festival

BOSTON, Oct. 5.—Development in symphonic circles in this city give evidence that a reassuring number of Boston Symphony members will be found at their customary posts at the opening concert of the season.

At this writing it had been ascertained that all but six of the men were now in this country and it was hoped by the management that the absent members would return in time for the first pair of concerts which are scheduled for Oct. 13-14. The program as now announced by Dr. Koussevitzky, includes the Beethoven 'Eroica', Symphony No. 3 in E Flat; the Symphonic Variations by d'Indy and Debussy's 'La Mer'.

Principal works to be heard during the season include a performance of Stravinsky's 'Oedipus Rex', with the composer conducting, a revival of Debussy's 'Martyrdom of Saint Sebastian', and Mahler's 'Song of the Earth'. A performance of a Piano Concerto by Serge Prokofiev is contemplated, with the composer as soloist, and what promises to be a novelty of the season will be a performance of Debussy's seldom heard Rhapsody for Saxophone, by the Danish virtuoso, Sigurd M. Rascher.

Two New Conductors Named

Returning as soloist with the orchestra after an absence of several years will be Josef Hofmann, and pianists more recently heard will include Walter Gieseking and Jan Smeterlin. The solo violin wing is again to be represented by Jascha Heifetz and Joseph Szigeti. Emanuel Feuermann, cellist will make his initial appearance with the orchestra this winter and for the period of Dr. Koussevitzky's mid-season holiday Nicolai Malko, the Russian conductor, and Tanno Hannikainen of Finland, have been invited to conduct for one week each.

Dr. Koussevitzky is preparing pro-

grams which will reflect the work of American composers and which will not be devoid of interest to patrons who enjoy the music representative of the newer trends in the art. Howard Hanson, for instance, will be represented by a new symphony. A larger representation than usual from the literature of Bach and Mozart is announced, and for the last two pairs of concerts a Tchaikovsky festival is in preparation, commemorating the 100th anniversary of the composer's birth. In addition to his orchestral works, a concert version of his opera, 'Pique Dame' will be heard.

Dr. Koussevitzky assembled the orchestra on Oct. 2 for the beginning of what is believed to be the longest season in the history of the organization, a season extending from Oct., 1939, to Aug., 1940, and including the regular symphony and "Pops" seasons, the Esplanade Concerts, the Berkshire Symphonic Festival and the orchestra's proposed Tanglewood School or Academy, to be held at Tanglewood, the summer home of the orchestra.

GRACE MAY STUTSMAN

Balogh to Begin Tour After Town Hall Recital

Immediately after his Town Hall recital on Oct. 9, Erno Balogh, pianist, will embark upon a concert tour of thirty-five American cities from coast to coast. During the new season his latest composition, 'Peasant Dance', will be given its premiere by Bartlett and Robertson, duo-pianists, for whom the work was written. Other works by Mr. Balogh will be performed by Lotte Lehmann and Marjorie Lawrence.

Carroll Glenn with Halmans

Carroll Glenn, American violinist, has signed a contract with the management of Ray Halmans. Miss Glenn will appear in the Town Hall endowment Series in recital on Feb. 14 as recognition of the success of her recital in the same auditorium last November. Miss Glenn will also give concerts in the South, East, and will make fifteen appearances in the mid-West.



Stell Andersen, Pianist, and Albert Morini, Concert Manager, at Bowls with a New Kind of Ninepins. Mr. Morini, Upon His Return from Europe, Spent Several Days Visiting the Pianist at Her Country Home in Vermont

QUAKER CITY TO HEAR BACH FESTIVAL CHORUS

New Organization Plans May Performances—Choral Society, Fortnightly Club and Other Groups to Appear

PHILADELPHIA, Oct. 5.—Philadelphia's 1939-40 music season will include a Bach Cantata Festival on May 3 and 4 under James Allan Dash with the Philadelphia Bach Festival Chorus, twelve soloists and a large orchestra participating. The new chorus represents a merger of the Bach Society of Delaware County and the Philadelphia Bach Chorus. It numbers more than 100 and is now rehearsing under Mr. Dash. Its accompanist is Robert S. Miller. In connection with the 1940 Festival a Philadelphia Bach Festival Association is being formed, the president being Henry S. Drinker.

The Choral Society of Philadelphia will give three concerts in Drexel Institute Auditorium under Henry Gordon Thunder. On Nov. 27 Spohr's 'The Last Judgment' will be given; Handel's 'Messiah' is scheduled for Dec. 28 and Bruch's 'Odysseus' for a Spring date. A performance of Bach's B Minor Mass is projected for May in Saint James's P. E. Church. The Fortnightly Club, also conducted by Dr. Thunder, plans two concerts in the Academy of Music. Other groups are also planning their seasons.

W. E. S.

Contest to Be Held in Jersey City

The People's Civic Chorus of Hudson County, N. J., will hold a contest the first week of November for a tenor soloist to appear in the annual presentation of Handel's 'Messiah', to be given as a free community concert at Lincoln High School, Jersey City, in December. The winner will appear with the established artists and receive a small fee. Applicants must be residents of New Jersey and under thirty years of age. Applications should be addressed to Allan Murray, President of the People's Civic Chorus, 380 Bergen Ave., Jersey City, N. J.

Weinstock to Introduce Creston Suite

At his recital in Town Hall on Oct. 18, Rachmael Weinstock, violinist, will introduce a new suite by Paul Creston, holder of a Guggenheim fellowship for the past two years, with the composer at the piano.

WILLIAMSBURG LISTS OCTOBER PROGRAMS

Kirkpatrick Arranges Series of Concerts to Be Given in Governor's Palace

WILLIAMSBURG, VA., Oct. 5.—Eighteenth century chamber music in the ballroom of the Governor's Palace is prominent on the list of programs for Williamsburg, on Oct. 19-22 and Oct. 26-29.

Plans for the forthcoming concerts are being arranged under the direction of Ralph Kirkpatrick, harpsichordist and authority on seventeenth and eighteenth century music.

Four artists will assist Mr. Kirkpatrick: Pauline Pierce, mezzo-soprano; Ethel Mann, flutist; Bernard Tintorow, violinist; and Aaron Bodenhorn, cellist. Mr. Kirkpatrick, who will direct the ensemble, gave the first programs in the Restoration's series of special musical activities in May, 1938.

It is a coincidence that the first of these fall concerts comes on the anniversary of the surrender of Lord Cornwallis to George Washington at Yorktown. Military music including 'The World Turned Up Side Down' (particularly appropriate in these turbulent days) will be included in this opening program.

Several of the compositions that are planned for the October concerts will be played in Williamsburg by Mr. Kirkpatrick for the first time. At least one-half of the music will be from original editions that have not hitherto been performed in this country.

Little Symphony Orchestra Founded to Aid Young Musicians

PHILADELPHIA, Oct. 5.—The Little Symphony Society of Philadelphia, a full orchestra of chamber proportions, devoted to providing debut opportunities for young American soloists, conductors and composers, was founded recently by Joseph E. Barone. Earl McDonald and Deems Taylor are honorary directors and Eugene Ormandy is honorary advisor. The personnel of the group will be drawn from the Philadelphia Orchestra. Candidates wishing to appear with the orchestra should communicate with Joseph E. Barone, Bryn Mawr, Penn.

Elman Ends Tour of Argentine Cities

BUENOS AIRES, Sept. 25.—Mischa Elman's farewell concert on Sept. 16 brought him an ovation from an audience that crowded the Colon Theatre.



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ORCHESTRAL OPENING****Krueger to Conduct Ten Pairs
of Concerts—Soloists and En-
semble to Appear**

KANSAS CITY, Mo., Oct. 5.—The Kansas City Philharmonic, under Karl Krueger, will present its major series of ten pairs of concerts Thursday and Friday nights, in Music Hall, for the seventh consecutive season, beginning late in October.

Interest in the orchestra has mounted steadily each season, according to Charles J. Schmelzer, manager. Soloists to be presented with the orchestra are Rose Pauly, Anna Kaskas, Glenn Darwin and Gladys Swarthout, singers; Josef Hofmann and Louise Mary Meissner, pianists; Robert Virovai and Samuel Thaviu, violinists; and a "bonus" attraction to be presented to the patrons of the orchestra, Devi Dja and her Bali Ballet.

Mr. Thaviu, who is concertmaster of the organization, will also assume the duties of associate conductor, taking the position left vacant by the late Jacques Blumberg. Additional activities include the usual Young People's Matinee, "Pop" concerts, Sunday afternoon series and tentative plans for the second annual Afternoon Series. Conrad H. Mann continues as executive chairman of the board; Powell Groner, president, and William M. Symon, executive manager.

Municipal Players End Series

The Kansas City Municipal Orchestra, under Sol Bobrov, recently completed its fourth season of summer contests in the Pavilion of Swope Park. These events, which have been free to the public, have attracted from 6,000 to 8,000 people to their weekly program. Mr. Bobrov, who has conducted the orchestra since its inception, included this season eight symphonies, major symphonic works, standard suites, overtures and Wagnerian excerpts. The finale of the second act of 'Aida' was presented by the Friends of Opera, with Daisy Maude Underwood as director. Soloists appearing with the orchestra were Mary Jane Bruce and Ruth Duncan, pianists; Joseph Harding and Mollie North, violinists; Maxine Martin, contralto; Harold Stanton, tenor, and Pat Dunn, baritone, and a violin trio composed of Maurice Blundon, Lucinda Steele and Carl Douglas. Lawrence Long was librarian and publicity manager. The organization was augmented this season, three-fourths of the musicians being members of the Kansas City Philharmonic.

BLANCHE LEDERMAN

**Curtis Quartet to Give Four
Philadelphia Concerts**

PHILADELPHIA, Oct. 5.—The Curtis String Quartet, which for the past five years has been touring extensively, will give a series of four chamber evening concerts in the Foyer of the Academy of Music, on Oct. 18 and 25 and Nov. 1 and 8. This will be the quartet's first public concert series in its home city. A concert demonstration will be offered in The Academy Foyer on Oct. 11 when

William Moennig & Son, violin makers of the city, will present the quartet in a recital on four instruments made by William Moennig Jr., as exact copies of the two Stradivarius violins, the Nicolo Amati viola and the Domenico Montagnana 'cello of the quartet.

**WINNIPEG ENJOYS
SUMMER SYMPHONY****Popular Concerts Are Given by
Group under Baton of Geof-
frey Waddington**

WINNIPEG, CAN., Oct. 5.—For a period of ten weeks during the summer months, Winnipeg enjoyed a series of summer symphony concerts, held on Wednesday evenings in the Walker Theatre. The concerts were the result of a community effort undertaken by a local committee of public-spirited citizens, the Musicians' Union of Winnipeg, and the conductor, Geoffrey Waddington, now residing in Winnipeg.

The Canadian Broadcasting Corporation carried a portion of each concert. The orchestra of fifty local players confined its programs to the popular classics in recognition of the essentially popular nature of the concerts. Capacity audiences were evidence of the interest taken by the general public in the efforts of the musicians. Soloists during the series were Dorothy Dahl, pianist, Stanley Hoban, baritone, and Barbara Custans, pianist.

The major works performed included Schubert's 'Unfinished' Symphony; Haydn's Symphony No. 2; Tchaikovsky's 'Nutcracker' Suite and Symphony No. 5; Beethoven's Symphony No. 7; Liszt's 'Les Preludes' and Haydn's 'Clock' Symphony.

Frederick Grinke, violinist, who has won fame in England and on the continent since his departure from Winnipeg eleven years ago, visited here during the summer months, and was presented in recital under the direction of the University of Manitoba at the University Summer School. His program included the Violin Sonata of Arnold Bax, which Mr. Grinke has played before the composer. John Melnyk, talented Winnipeg composer-pianist, was his accompanist.

James Robertson of London, England, has arrived in Winnipeg to be conductor of the Philharmonic Choir and the Winnipeg Male Voice Choir. Receptions for Mr. Robertson were held in the Music and Arts building, where it was announced rehearsals would begin in preparation of Dr. George Dyson's 'Canterbury Pilgrims'.

Ella Belle Davis, colored soprano of New York State, was heard in recital in Grace Church on Aug. 22. Her appearance was under the auspices of the Women's Association of the church. A varied program, including many of the classics, concluded with a group of spirituals arranged by Harry T. Burleigh and Hall Johnson. Miss Davis was accompanied by her sister, Marie Davis.

A Swedish Musical Club has been organized in Winnipeg. A group of interested young ladies held the initial meeting at the home of Freda Simonson.

MARY MONCRIEFF

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EISTEDDFOD IS HELD AT DENBIGH, WALES

National Choral Contest Draws 12,000 to Hear Six Choirs Sing in Competition

DENBIGH, WALES, Sept. 28.—With war clouds hanging low over the Eisteddfod ground the enthusiasm of Welsh people for a choral contest swamped the seating capacity of the great pavilion when the mixed choirs lined up at the Denbigh National Eisteddfod.

Over 2,000 people outside joined the 10,000 inside the pavilion in listening to a contest which was without precedent in the history of the Welsh Eisteddfod. Six choirs, trained to the last note, sang the following test pieces: 'Descend Ye Nine', by C. H. H. Parry; 'The World is too much with us', by Bantock, and 'And the most exalted Glory and the Amen', by Tanymanian.

Dr. Wilcox, speaking on behalf of the adjudicators, summed up the merits of the six competing choirs and awarded the first prize to Sale and District, a Manchester choir, which secured 278 out of 300 points. Merthyr and District came second with 273 points and Dowlais United third with 262.

Elgar's 'The Apostles' Sung

During the evenings throughout the week the Eisteddfod choir of nearly 800 voices, under the conductorship of Dr. T. Hopkin Evans, of Liverpool, gave a series of concerts, the highlight of which was an impressive performance of 'The Apostles' on the Friday night. Elgar's work had only been done once before in Wales—at the Harlech Musical Festival some years ago—when Elgar himself conducted. Other inter-

esting performances included the ever-green 'The Messiah', which demonstrated its unfading popularity by attracting the largest concert crowd of the week.

Monday night, devoted to the Children's Choir, was a particularly interesting session, which included a very happy interpretation of Dr. David de Lloyd's cantata 'Dydd a Nos'. A work of this length had not previously been performed by a children's choir and the singers received a great ovation. But the interest of the Welshmen was chiefly centered in the penillion singing which was truly remarkable. As Meic Parry said in introducing them: "Seven hundred children singing penillion to the accompaniment of four harpists and four violins is something you would not get in any country but Wales".

There was an international flavor about the second choral competition. For the first time in history Scotland was represented in the competition and there was also a choir from Birkenhead. The test pieces were: 'O Brother Man', 'The Leprehaum' and 'Y Ser', the first two being sung unaccompanied. Although the singing did not come up to the standard of the chief choral contest, competition was very keen, and the Abergele United Choir only managed to win by five points from the Newport Musical Society, with Ton Pentre Choral Society third.

Male Voice Test Held

The male voice test attracted nine choirs, including two from London and one from York, the test pieces being: 'Seek Him that maketh the Seven Stars' by Elgar; 'The Laird of the Cockpen' by Geoffrey Shaw, and 'Robin Ddiog', the composer of which, Dr. E. T. Davies, was one of the adjudicators. Breconian Gleaman secured the first prize with a total of 279 out of 300 marks. Penrhyn Male Voice choir came second and Western, Llanelly, third.

The one weakness in the music fabric of an outstanding Eisteddfod was the very few competitors in the string competitions and Dr. J. Morgan Lloyd had some straightforward comment to make on it. Pointing out that there was only one competitor in the 'cello contest, he said: "I should be very sorry to think that the presence of only one competitor in this event is a reflex on the state of our orchestral playing in Wales. I don't believe it for a moment, because we are making advances. I am sorry, however, that the advance made in this direction in recent years has not been a little more eloquently displayed in this competition." HUGH H. BUSH

Plan Rubinstein Exhibition

In connection with the forthcoming publication of 'Free Artist', the story of Anton and Nicholas Rubinstein, by Catherine Drinker Bowen, an exhibition of Rubinsteiniana at the Music Division of the New York Public Library, 121 East 58th Street, is being arranged by the publishers, Random House. They are anxious to get in touch with persons who own Rubinstein photographs, letters, etc., and who would be willing to lend such material for the exhibit. This year marks the 100th anniversary of the concert debut of Anton Rubinstein, in St. Petersburg. In 1889 Rubinstein's fiftieth anniversary concert was held in the same city and Random House hopes that there may be some music lover in America who attended that concert, or possibly one of his American concerts when he toured here

in 1874, or who knew one of the Rubinsteins and would care to offer some personal reminiscences. They ask that all replies be addressed to the secretary, Rubinstein Memorial Committee, Random House, 20 East 57th St., New York.

BALTIMORE ART MUSEUM OBSERVES ANNIVERSARY

'Spectacle of the Medici' and Exhibition, 'Art of Medici,' Mark Twenty-Fifth Year

BALTIMORE, Oct. 7.—The twenty-fifth anniversary of the Baltimore Museum of Art is being celebrated by an exhibition, 'Art of the Medici', which began on Oct. 6 and will continue until Nov. 26. A dramatic presentation, 'Spectacle of the Medici', will take place from Oct. 9 to 14.

The spectacle, written and directed by John H. Scharff, member of the museum's board of trustees, dramatizes six episodes in the lives of the Medici family, beginning with the first Cosimo and his flight into exile, and concluding with the marriage of Henrietta Maria to Charles I of England.

Prominent participants in the production are members of Baltimore's outstanding musical, dramatic and educational groups and include Bessie Evans, director of the Peabody Ballet; Franz Bornschein, of the Peabody Conservatory of Music, who has written special music for the spectacle; Mrs. Nicholas Penniman and Mrs. Findlay French of the Vagabond Theatre; Dr. Anna Irene Miller of Goucher College; Dr. N. Bryllion Fagin, instructor at the Johns Hopkins University and director of the Hopkins Playshop, and Ruth Hudson of the public schools.



STUDYING THE 'LOST' CONCERTO

Guila Bustabo Looks Over the 'Lost' Schumann Violin Concerto During a Visit to Schott's Söhne in Mainz, Germany. She Was Soloist in the Schumann Festival in Mainz During May

Miss Bustabo is at present fulfilling engagements in musical centers in the Scandinavian countries and Holland, including Oslo, Gothenburg, Helsingfors, Amsterdam, The Hague and other large cities. The violinist's current tour, originally booked until May, 1940, has been extended until October, 1940, when Miss Bustabo will return to America.

To Honor Handel

The borough council of Halle, Germany, has appropriated 250,000 marks for the erection of a 'Händelhaus' in honor of the composer.

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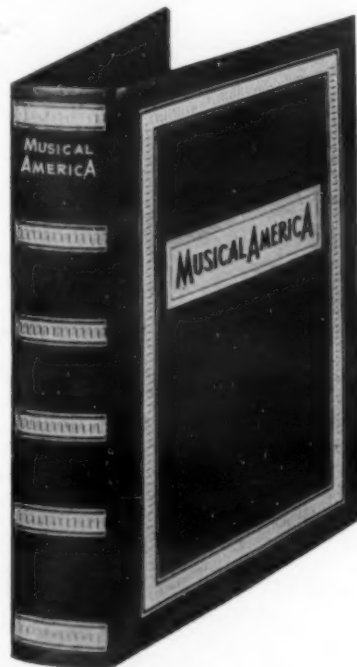
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SEATTLE FORECASTS SIX RECITAL SERIES

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SEATTLE, Oct. 5.—Lily Pons will open the musical season on Oct. 11 with a recital at Meany Hall under auspices of The Associated Women Students of the University of Washington. Devi Dja and her Bali and Java Dancers will appear on Dec. 5, and the two-piano team of Bartlett and Robertson on Feb. 1.

Cecilia Schultz will add a post-holiday popular series to her usual schedule. The Greater Artist series, which opens on Oct. 17 with Lawrence Tibbett, will have Yehudi Menuhin, Nov. 1; Bidu Sayao, Nov. 24; Josef Hofmann, Dec. 1; Helen Jepson, Jan. 26; Jooss Ballet, Feb. 26, and Robert Virovai, March 1. The Dance Theatre series includes Angna Enters, Nov. 4; American Ballet Caravan, Nov. 11; San Francisco

Opera Ballet, Nov. 18; Argentinita and her Spanish Ensemble, Dec. 1, and Jooss European Ballet in a second performance. The popular series includes Jan Kiepura, Jan. 13; José Iturbi and John Charles Thomas (dates to be announced later) and the Comedian Harmonists.

The Ladies' Musical Club, Mrs. Errol Rawson, president, will present Marjorie Lawrence, soprano, Nov. 3; Artur Rubinstein, pianist, Jan. 16; Joseph Szigeti, violinist, Feb. 28, and Marian Anderson, contralto, March 11.

The Cornish School Foundation will sponsor a Three Star series. The first attraction, on Oct. 27, will be Richard Bonelli, followed by Martha Graham, March 5, and Alec Templeton, April 11.

NAN D. BRONSON

SIBERIAN SINGERS OPEN TOUR IN NEW ENGLAND

To Sing in East, Mid-West and Southern States Under Direction of Vasilieff

The Siberian Singers, Nicholas Vasilieff, director, now in their sixth season, were to open their tour in New England on Oct. 9 and will sing in all the Eastern states, the Mid-West, the South Central and Southern states, returning to New York in the first week of December. They will close the first half of their season at Springfield, Mass., on Dec. 17.

During the past five seasons the Siberian singers have appeared at many educational institutions, music clubs and metropolitan centers. The repertoire includes much fine Liturgical music of old Russia. In their concerts the singers interpret these works dressed in authentic 100-year-old robes from the Moscow Cathedral.



Nicholas Vasilieff

HART HOUSE ON TOUR

Quartet Opens Season—To Appear Widely in U. S. and Canada

The Hart House String Quartet of Canada began its new season's tour, which will take them from coast to coast in Canada and the United States, with a concert for the Wednesday Club of Harrisburg, Pa., on Oct. 4. The program included quartets by Haydn and Dohnanyi, and a group of pieces by contemporary British composers. A series of concerts in the Maritime Provinces of Canada, including St. John, Wolfville (Acadian University), Halifax, Sackville (Mt. Alison University), and Moncton, were scheduled from Oct. 7 through Oct. 16. Engagements in the Province of Quebec will follow before the return to Toronto, where the quartet will begin its series of four concerts on Oct. 28.

November engagements include Winnipeg, Regina, Saskatoon, Canada, after which the quartet will go to Portland for a two-day multiple concert visit at Reed College. After appearances in Western Canada in Victoria, Vancouver, Trail, Edmonton, and Calgary, the ensemble will return to the mid-Western United States for individual concerts and two-day visits, including concerts at North East Missouri State Teachers College on Dec. 4 and 5. Ottawa, Canada, Montreal, Cornwall and Kingston concerts follow, with a program for the

Buffalo Chamber Music Society scheduled for Dec. 18. The second half of the season will take the quartet on wide tours in both countries.

ROCHESTER AWAITS FULL MUSIC SEASON

Philharmonic Plans Twelve Concerts—Civic Music Association to Give Two Series

ROCHESTER, Oct. 5.—The Rochester Philharmonic, José Iturbi conductor, and Guy Fraser Harrison, associate conductor, will open its program of twelve evening concerts on Nov. 24. Eleven of the concerts will be under the baton of Mr. Iturbi. The guest artists at these concerts will be Argentinita and her Spanish Dancers; Walter Giesekeing, pianist; Gregor Piatigorsky, 'cellist; Guy Fraser Harrison, pianist; Mischa Elman, violinist; Bartlett and Robertson, duo-pianists, and the Don Cossack Chorus. There will be no matinee concerts this season.

The Rochester Civic Music Association has announced the two concert series at the Eastman Theatre as follows:

Operas Scheduled

Series A—On Oct. 20, two short operas, 'Amelia Goes to the Ball' and 'Cavalleria Rusticana', both sung in English with visiting artists in the title roles—Hilda Burke, Mario Chamlee and Joseph Royer, the Rochester Civic Orchestra, Guy Fraser Harrison, conductor; on Nov. 17, Myra Hess, pianist; on Dec. 11, the Boston Symphony, Serge Koussevitzky, conductor; on Jan. 28, Kirsten Flagstad, soprano; on Feb. 23, Georges Enesco, violinist.

Series B—John Charles Thomas, baritone, on Oct. 27; Yehudi Menuhin, violinist, on Dec. 8; Jooss European Ballet on Jan. 5; 'Il Trovatore' with Dusolina Giannini, Arthur Carron, Robert Weede, Joan Peebles and Eugene Lowenthal; Rochester Civic Orchestra, Guy Fraser Harrison conductor, Nicholas Konraty stage director. And on March 8, Josef Hofmann, pianist.

The Kilbourn Hall series includes the Winslow Dancers on Dec. 5; the Trapp Choir of Salzburg, coming to Rochester for the first time on Nov. 7; the Scholz Brothers, also from Salzburg, duo-pianists, playing Bach's 'Kunst der Fuge' on March 12; the Pasquier Trio on Feb. 20, and the following Rochester artists: Allison McKown, 'cellist; Marjorie McKown, pianist, and Joseph Mariano, flutist, in one program on Nov. 21; the Kilbourn String Quartet on Jan. 9; Arthur Kraft, tenor, on Jan. 30, and Sandor Vas, pianist, on April 9.

MARY ERTZ WILL

Léon Rothier Broadcasts Fortieth Anniversary of Debut

Léon Rothier, bass of the Metropolitan Opera Association, on Oct. 1 broadcast over station WQXR, an aria from Joncière's 'Sardanapale' with which he won a first prize at the Paris Conservatoire in 1899, and the aria of Jupiter from Gounod's 'Philemon et Baucis', in which he made his operatic debut at the Paris Opéra-Comique on Oct. 1, 1899. Mr. Rothier has been a member of the Metropolitan Opera since 1899. He will make guest appearances with the Chicago City Opera in 'Louise' and 'Manon' this season.

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CONCERTS: New Season Inaugurated in New York's Concert Halls

BEGINNING slightly earlier than usual, the concert season has been gathering momentum steadily since its inception. The first recital of the winter was by Joseph Lockett, pianist, a talented young Negro from Philadelphia. The NBC Orchestra under the baton of Georg Schnéevoigt gave a concert composed entirely of works by Sibelius. Only two vocal recitals have been given, by Pia Igy, Romanian soprano, and Pasquale Ferrara, tenor. An interesting series of band, orchestral and choral concerts of American works exclusively, was sponsored by ASCAP in Carnegie Hall in honor of the twenty-fifth anniversary of the founding of the organization. Harriette and Jules Wolfers, violinist and pianist, made their debuts in a sonata recital.

Joseph Lockett, Negro Pianist, Opens New Recital Season

Joseph Lockett, a young Negro pianist from Philadelphia, gave the first recital of



Vicente Gomez



Sylvia Seelig

the season in the Town Hall on the evening of Sept. 24.

Mr. Lockett began his program with Liszt's transcription of Bach's G Minor Fantasia and Fugue, following this with a group by Brahms: the B Minor Rhapsodie, the E Flat Intermezzo and the second book of the Paganini Variations. After the intermission came a group of Chopin Etudes and the B Minor Scherzo, the list closing



Anne Mayrand



Harriette and Jules Wolfers

with a miscellaneous group by Juon, Rachmaninoff, Arensky and Saint-Saëns.

The young pianist gave a performance distinctly above the average. If the Fugue was somewhat arid in treatment, it was mathematically sure and the tempo was kept constant. Of the Brahms, the Rhapsodie was the most interesting, though the monumental difficulties of the Variations caused the player no discomfort. The Chopin Scherzo was well presented.

H.

Madrigal Singers Give Recital

The Madrigal Singers, Lehmann Engel, conductor, a group originally organized and supported by the Federal Music Project and but lately left to shift for itself, gave a concert in the Town Hall under the auspices of the Beta Alumni Club of Sigma Alpha Mu Fraternity for the benefit of a refugee student project on the evening of Sept. 26.

Assisting vocal soloists were Genevieve Rowe, soprano; Edwina Eustis, mezzo-soprano; H. J. Heinz, tenor, and Benjamin de Loache, baritone, who participated in a performance of Bach's cantata 'Herz und Mund und Thut und Leben', all singing with an exemplary devotion to the spiritual and stylistic demands of the music. In this work Norman Dello Joio, organist; Mitchell Miller, oboist; Simon de Reszke, violinist; and a chamber orchestra, also aided Mr. Lehmann's singers.

The program began with a lovely motet, 'O Vos Omnes', by Tomas Luis De Victoria, and proceeded to three madrigals by

Monteverdi, Bateson and John Farmer. The latter's 'Fair Phyllis', by virtue of its lilting and, in several instances, surprisingly syncopated measures, caught the fancy of the good-sized audience.

Ralph Kirkpatrick, played music by Orlando Gibbon, Bach's 'English' Suite in G Minor, and two sonatas of D. Scarlatti on the harpsichord, with skill, grace and spirit. The Madrigal Singers then returned to the stage to sing four chansons by Orlando di Lasso, and four by Pierre Certon, Jacques Le Fevre, Claude le Jeune and Clement Jannequin. Their performances throughout the evening were well integrated, revealing the assiduous training they have received and the excellent results of more than three years of constant singing together. It was an uncommon program uncommonly well sung and the ensemble of sixteen voices deserved the warm reception it received.

W.

Pia Igy, Romanian Soprano Gives Debut Recital

Pia Igy, Romanian soprano, heard in a broadcast this summer, gave her first New York recital in the Town Hall on the evening of Sept. 27, with Gleb Yellen at the piano.

The program was divided into three sections, the first of classical songs and arias, and the second two of folk songs of various nations.

Mme. Igy's voice is unquestionably a fine natural organ but certain stylistic tricks militated against her performance and beauty of tone color was frequently sacrificed to facility. There was also noticeable some rhythmic uncertainty. The folk numbers were delivered with spirit and understanding, but sixteen items of this sort on one program are something of a strain on the listener. A large audience, obviously composed largely of compatriots, enjoyed Mme. Igy's singing tremendously and applauded to the echo.

H.

Sylvia Seelig Plays in Town Hall

Sylvia Seelig, a young pianist, thirteen years of age, from Chicago, gave a recital in the Town Hall on the evening of Sept. 29. She began her program with Mozart's Sonata in C Minor (K. 457), followed by Gabilowitsch's Theme Varié, Op. 4. The middle group in the evening's fare consisted of shorter works by Godowsky, Westerkamp, Laurens, Liadoff-Silotti and Dubois. The recital was concluded with Liszt's D Flat Etude and 'Gnomes' by Paganini-Liszt.

W.

Pasquale Ferrara Gives Song Program

Pasquale Ferrara, tenor, heard here previously in opera and also in recital, appeared in a program of arias and songs in the Town Hall on the evening of Sept. 30, with Pasquale Rescigno at the piano.

Beginning with the 'Prayer' from Massenet's 'Le Cid', Mr. Ferrara turned his attention to songs by Respighi and Donaudy, following by La Forge's 'The Sand' and 'The Soul of Life' by Sandoval, and Raoul's aria from act one of 'Les Huguenots' sung in Italian. The remainder of the program consisted of songs by De Crescenzo, Cimara, Leoncavallo, Fucito, Ciociano, Calleja and arias from 'Die Meistersinger', 'A Masked Ball' and 'Otello'. Throughout the recital Mr. Ferrara sang with vigor and negotiated altitudinous top notes in both songs and arias with a brilliance that won him applause and cheers from his audience. Mr. Rescigno's accompaniments were very fine.

H.

Anne Mayrand Makes American Debut

Anne Mayrand, French pianist, whose studies have been pursued in her native land as well as in New York, made her first American appearance in the Town Hall on the evening of Oct. 2.

The program included Bach's 'Italian' Concerto, Schumann's Allegro, Op. 8, the Chopin B Minor Sonata, and shorter works by Debussy, Chabrier, de Séverac and Ravel.

The outstanding feature of the young

artist's work was delicacy and charm. Technically, she is fully prepared with the exception of her scale of dynamics which is, as yet, limited. Occasionally, especially in the Chopin work, she did not produce a volume adequate to the occasion. The Bach was played in good classical style and the shorter works, especially Debussy's 'The Children's Corner', were extremely well done. The audience was a cordial one.

D.

Vicente Gomez Gives Guitar Recital

Vicente Gomez, guitarist, who made his New York recital debut two seasons ago, returned to the Town Hall on the evening of Oct. 1, delighting a large audience by his deft handling of his national instrument. Mr. Gomez played arrangements of works by Bach and Sors, modern pieces by Albeniz, Lecuona, Tarrega and Esquembre, and pieces of his own composing, some of which were in the gypsy idiom and others like Spanish folk songs. In all of these his technique was excellent and he obtained a large volume of tone from the instrument without sacrificing beauty of sound.

D.

Harriette and Jules Wolfers Heard

Harriette and Jules Wolfers, violinist and pianist, hailing from Boston, made their first local appearance in a program of three sonatas in the Town Hall on the evening of Oct. 3. The works offered were the Brahms G Major, a sonata by Ernest Bloch and that in D Major by Turina.

Both players showed themselves deft and accomplished musicians, both as regards individual performances and in the matter of ensemble. There was lacking, however, something of the fire needed for the best presentation of some of the music played. The most rewarding playing of the evening was done in the Brahms work which had a highly satisfactory performance. Good musicianship is always valuable and this, the young couple obviously has.

D.

Winifred Young Cornish Opens Barbizon Concert Series

Winifred Young Cornish, pianist, gave the first of the winter's series of recitals in the music room of the Barbizon on the evening of Oct. 3. Mrs. Cornish offered a program largely of light works which included pieces by Rameau, Grazioli, Loelly, Beethoven, MacDowell, Rubinstein and Ravel. The concluding work was Bach's 'Italian' Concerto with string accompaniment arranged by the artist.

N.

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HOME FROM EUROPE

Pietro Yon (Left), Organist and Musical Director of St. Patrick's Cathedral, Chats with Franco Ghione, Conductor of the Detroit Symphony, a Fellow Passenger

After traveling from Genoa to Le Havre and back again, Pietro Yon finally obtained passage on the Conte di Savoia for the United States, returning from his annual summer visit to Italy. Mr. Yon played at the Vatican in Rome, where he was commended for his work at St. Patrick's. He is teaching at his studio until Nov. 15, when he leaves for a concert tour of the Middle West.

DALLAS EXPECTS
FULL MUSIC YEAR

Symphony to Give Twelve Concerts under Sanger—Metropolitan Opera to Visit

DALLAS, Oct. 5.—The list of attractions for the current season in Dallas promises to be a full one, featuring many well known artists and organizations.

The Dallas Symphony will begin its current season under a new management known as The Symphony Society of Dallas, with T. E. Jackson, president, and Arthur L. Kramer, vice president. The present plan is to have pairs of concerts on Sunday afternoon and Monday night once each month, at Fair Park auditorium. The first programs will begin on Nov. 26 and 27. Other dates are Dec. 10 and 11; Jan. 14 and 15; Feb. 11 and 12; March 10 and 11. In addition there will be two programs for children, the first on Dec. 16, and the second on March 16. Jacques Singer, who did splendid work as conductor the past two seasons, was again chosen to lead the orchestra.

The Dallas Opera Association, of which Arthur L. Kramer is chairman, is again sponsoring the appearance of the Metropolitan Opera Company in four performances on April 15, 16 and 17, at Fair Park Auditorium. The operas to be given have not been definitely chosen yet. The Metropolitan is not ex-

pected to visit any other Texas city.

The Civic Music Association, Eli Sanger, president, will open its course on Oct. 10, with John Charles Thomas. Other attractions include: Fritz Kreisler on Nov. 16; Lina Pagliughi on Jan. 23; Alexander Brailowsky on Feb. 27, and the St. Louis Symphony, Vladimir Golschmann, conductor, on April 2.

A new course is scheduled for the season, known as the Community Course, sponsored jointly by Southern Methodist University and Temple Emanuel. Three musical programs are included in its list of seven attractions: Alec Templeton on Dec. 20; the Martha Graham Dancers on Feb. 24, and the Curtis String Quartet on March 11.

In addition, other musical affairs include an appearance of the U. S. Navy Band, under the auspices of the Dallas Lions' Club, at the Cotton Bowl, for two performances on Nov. 3; Don Cosacks, Russian Male Chorus, under the auspices of the Dallas Council of Parent-Teacher's Association, on Nov. 14, at Fair Park Auditorium; Welsh Imperial Singers, sponsored by the Kings' Daughters, at McFarlin Memorial Auditorium, on Feb. 7; Jeanette MacDonald on Feb. 15, at Fair Park Auditorium, under the local management of Frances Potter Hauser; the Monte Carlo Ballet Russe on Feb. 20, and Marian Anderson on May 13. Both the latter are to be given at Fair Park Auditorium under the local management of Mrs. John F. Lyons.

MABEL CRANFILL

Erica Morini to Become American Citizen

Erica Morini, arrived from Europe on the De Grasse recently expressing the intention of becoming an American citizen. She will settle in New York City with her husband, Felice Siracusano. Her concert engagements include an appearance with the New York Philharmonic-Symphony in January.

Luboshutz and Nemenoff to Play New Concerto with National Symphony

'Castiliana', a new concerto for two pianos and orchestra, written by Mrs. Mary Howe, will be performed for the first time next season by Pierre Luboshutz and Genia Nemenoff with the National Symphony of Washington, D. C. The first performance will be given in Baltimore on Oct. 31 and the second in Washington on Nov. 8.

Young Men's Symphony Resumes Rehearsals

The Young Men's Symphony, founded in 1904 by Alfred Lincoln Seligman for the purpose of training young musicians in orchestra routine, resumed rehearsals under Max Jacobs, conductor, on Oct. 1, at 210 East 86th St.

LOUISVILLE ASSURED
OF BRISK SEASON

Local, Visiting Orchestras and Ensembles Forecast Many Music Events

LOUISVILLE, Ky., Oct. 5.—This city seems upon the threshold of one of the best musical seasons in its history.

Of great interest will be the presentations by the Louisville Community Concert Association, William G. Meyer, manager. This association is bringing to the Municipal Auditorium the following artists: Robert Virovay, on Nov. 6; Marian Anderson on Dec. 19; Robert Casadesu on Jan. 30; Igor Gorin on March 4, and the Jooss Ballet on March 30.

The Cincinnati Symphony Orchestra, led by Eugene Goossens, will give six concerts, afternoon and evening, at the Memorial Auditorium on Oct. 31, Jan. 16, and Feb. 26. On the same dates matinee concerts for children will be given.

The Louisville Civic Arts Association will present the Louisville Civic Orchestra under Robert S. Whitney, and the Louisville Chorus of 100 voices under the baton of Frederic A. Cowles. The arrangement of this series of concerts at the Memorial Auditorium includes an orchestral concert with Eugene List as soloist, on Nov. 14; choral concert, Dec. 5; orchestral concert with Joseph Szigeti, Feb. 6; orchestral concert, March 26; chorus and orchestra, on April 23.

The oldest local musical organization now functioning is the Louisville Symphony, which is celebrating its twenty-fourth year of service this season. It will give five concerts at the Scottish Rite Auditorium under Joseph Horvath: on Oct. 23 and Dec. 18, with Eugenie Kolachov as soloist; Feb. 12, orchestra with Jacques Sherokov, soloist; April 1, orchestra, assisted by the choir of the Cathedral of Assumption; May 14, orchestra.

The University of Louisville Chamber Music Society will sponsor three recitals: on Oct. 26, the Budapest String Quartet; on Jan. 11, Maurice Maréchal and Brooks Smith, a program of sonatas for 'cello and piano; on Feb. 1, the Stradivarius Quartet. These concerts will be given at the Playhouse on the University campus.

On Nov. 13, J. H. Thuman of Cincinnati will bring to the Memorial Auditorium Devi Dja and her Javanese and Bali dancers. On Dec. 11 he will present the Ballet Russe de Monte Carlo.

On Oct. 2, Gladys Swarthout inaugurated the season at the Memorial Auditorium, singing a program for the Woman's Institute, which is sponsored each year by the *Courier Journal*. On Nov. 27, Marcel Dupré will give a concert sponsored by the local chapter of the American Guild of Organists.

The Liliac Courtney Ballet School will present Miss Courtney, Kevin Smith and a ballet ensemble in a performance at the Memorial Auditorium early in the season, at which time new ballets, never presented here, will be given. One of these will have music by a local composer.

HARVEY PEAKE

Felix Knight to Make Town Hall Debut

Felix Knight, American tenor, was to make his Town Hall recital debut on Oct. 11, offering a program of works by Brahms, Richard Strauss, Debussy and other composers. Philip Jeffrys was to be the accompanist.

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MUSIC: Christmas Novelties and Four New Works by Americans Issued

MENUHIN COMPOSES CADENZAS FOR MOZART VIOLIN CONCERTO

ENTERING a field in which two of his violinist colleagues, Heifetz and Szigeti, have been especially active, Yehudi Menuhin now comes forward with a set



Yehudi Menuhin

of three cadenzas for the Mozart Violin Concerto, No. 4, in D Major, and discloses in his devising of these supplements to Mozart's work the same reverential regard for the composer and the same uncompromising purity of style and taste as he exhibits in his playing. They are improvisational without resorting to cheap technical display. Each cadenza is, in fact, so faithful a reflection of the spirit of the movement to which it belongs and is held so meticulously within the bounds of Mozartean style without being in any sense pedantic that the set deserves to be accepted as standard for use with this concerto. It is published by Carl Fischer, Inc.

Other violin novelties recently issued by the same house are two sharply contrasted short pieces, a well-contrived transcription by Milton Cherry of a spaciouly melodic Arensky Impromptu and an original "humoresque Americaine", entitled 'A Clown's Greeting to a Dummy', a rapid staccato piece, by George Perlman. Both are played with piano.

Still another new Carl Fischer publication is a transcription by Abram Chasins for two pianos of his own arrangement of the Melody from the second ballet in Gluck's 'Orpheus'. Mr. Chasins has made a well-balanced two-piano version, albeit at the inevitable expense of a measure of the inherent simplicity of the original music.

FINE CHRISTMAS NOVELTIES ON GALAXY'S LATEST LIST

CHRISTMAS begins to loom large on the publishers' horizon and music for that festive season occupies a conspicuous place in the latest output of the Galaxy Music Corporation.

Two of the new songs are thus seasonal, 'I heard the bells on Christmas Day' by Mark Andrews and 'In the Bleak Midwinter' by J. Willis Conant. Mr. Andrews has written music for the Longfellow poem that most aptly suggests the chiming of bells not only in the accompaniment but also in much of the voice part as well, providing a beautiful setting of a text that has a timely significance of peculiar emphasis. Mr. Conant's carol, a new setting of the familiar Christina Rossetti poem, is also a conception of pronounced beauty, both in the vocal line and in the tastefully devised accompaniment. Both these songs are written for medium voice.

For choral groups, too, there are several noteworthy Christmas novelties. One is 'The Storke' by Marguerite L. Vulliemoz, a chorus for women's voices in three parts, with a quaintly worded text set to music with a likewise appealingly quaint flavor; another is Ralph E. Marryott's attractively folksong-ish carol for mixed voices, 'On Christmas Night', and a third is Keith

Crosby Brown's 'Little Lord Jesus', similarly for mixed voices, a simple and pleasing setting of words by Dorothy Bassett.

Moreover, there is a notably good choral version by Powell Weaver for mixed voices a cappella, with solo or children's choir, of the 'Nettleton' Carol, 'Hush! my dear, lie still and slumber' (both the Christmas text and the words for general use, 'Come, Thou Fount of every blessing', being given), in which the device of humming is most effectively employed. And there are new arrangements by Channing Lefebvre both for mixed voices and for four-part male chorus of Gruber's 'Silent Night' and the traditional 'Adeste fideles', the first provided with two original descants for the second and third stanzas, and the 'Adeste fideles', with a florid descant for the fourth stanza that adds a soaringly exultant effect.

Incidentally, as the representative here of Stainer & Bell the firm releases an excellent arrangement published by that London house of the lovely traditional Derbyshire carol collected by R. Vaughan Williams, 'And All in the Morning', made by Joan Western for two sopranos, two altos, tenor and bass.

In the field of non-seasonal music Galaxy issues 'Zamarah is dancing tonight!', by Bernard Hamblen, with words by Abdul Benroddin, an unusually atmospheric song of near-Eastern implications in the character of its line and the persistent rhythmic figure of its accompaniment, and adds to its songs from Marian Anderson's programs Kosti Vehanen's impressively devotional 'Evening Prayer', with Finnish text by the composer and an English version of it by Kathryn Boggetti.

Then in the choral realm R. Huntington Woodman has written a particularly fine chorus for mixed voices, 'Humanity Is One!', to a text by Clara Gregory Orton; Marianne Genet has found inspiration in Thomas Moore's 'Nights of Music' for a swinging waltz song for mixed chorus, and for the same grouping of voices Enrico Barraja has composed an elaborate and brilliant Introduction and Fugue, 'Hallelujah!', basing the fugue on a Cherubini theme.

For women's voices in three parts there is a capital choral version by Boris Levenson of the gay Roumanian folksong 'The Village Gossip', and, finally, for four-part male chorus there are two hauntingly moodful two-page Finnish choruses, 'Incantation' by Aksel Törnudd, a setting of an ancient Finnish chant, and 'Evening Revery' by Toiva Kuula. English translations of both texts have been made by George Sjöblom.

FOUR SONGS BY NOBLE CAIN AND OTHER VOCAL NOVELTIES

FOUR songs by Noble Cain, one of them sacred, are features of the latest consignment of new solo vocal compositions from Boosey-Hawkes-Belwin, Inc. All four are frankly melodic and are marked by fluent writing, the finest of them being the setting of Henry Van Dyke's sacred poem, 'God of the Open Air'. The other three are settings in appropriate mood and style of Matthew Arnold's 'Longing', Margaret Widdemer's 'Loving Me' and 'The Old, Old Trail' by James Walsh.

The other novelties are 'Little Baby of Mine', a lullaby of singular appeal in its

sincere simplicity, by Gustav Klemm, with words by Daniel S. Twohig, and four sacred songs: 'A Song from Isaiah', by May Van Dyke, a setting of words from the 52nd chapter of Isaiah, which once more reveals the composer's pronouncedly happy flair for treating scriptural texts, a stirring setting of Adelaide A. Proctor's 'Through Peace to Light' by Alec Rowley, an appealing prayer, 'Loving Father, hear us' ('Panis Angelicus'), with both words and music by Grace Marie Compagno, and an effectively devotional song, 'Tranquillity' ('Teach me, O Lord, to pray'), by George L. Miller, author of the words as well as the music.

TYPICAL AMERICAN DANCES PUBLISHED FOR ORCHESTRA

TWO short works for orchestra by American composers come from Carl Fischer, Inc. One is 'Saturday Night', a barn dance, by Robert L. Sanders, and the other, a 'Medicine Dance', based on traditional Indian melodies and adapted and arranged by Thurlow Lieurance.

Mr. Sanders has built his barn dance fantasy on four original melodies and adhered closely to traditional form. His first and principal theme, given out by the oboe, finds its compliment in an imitation of the harmonica in the strings and eventually returns before a properly oafish tune played by the bassoon ushers in the middle section. This in turn gives way to a persistently repeated figure of a good-naturedly jeering character in the trumpets. The first theme returns and the third section is developed to a climax of hilarity.

Mr. Lieurance is on long-familiar ground in Indian music and he has scored effectively the ceremonial dance of the Medicine Clan of the Menominee Indians during which the members of the clan try to communicate with the Infinite. The tom tom plays its appointed part realistically and a typical, sharply defined rhythmic figure persists relentlessly throughout. It is published in three scorings, for small, full and grand orchestra, and a choral version is also available.

NEW CONCERTINO AND TRIO COME FROM WALTER PISTON

TWO new works by Walter Piston are published by the Arrow Music Press. One is a Concertino for piano and chamber orchestra and the other a Trio for violin, cello and piano.

Both novelties are characteristically idiomatic of the composer. His harmonic premises may not be easy for many people to accept readily, but in any case the structural compactness of his writing is always reassuring. And in both these works there are a vitality and, in general, a propulsive rhythmic urge to offer something of a balance against the stark unemotionalism and harmonic angularity of the music.

With the piano as the solo instrument, the Concertino is scored for piccolo, flute, two oboes, two B-flat clarinets, two bassoons, two horns in F and the regular string choir. The piano part is not concerned with the richer sonorities of the instrument. It is sparsely written, as are the parts for most of the other instruments, and it abounds in scale passages in octaves and elevenths between the two hands and sequences of more or less geometric patterns mainly of single notes in each hand. The opening theme, given out by the piano and later taken in hand by the flute, is in crisp, staccato, dancing style, but the original three-four time soon gives way to a varied succession of rhythms, six-eight, five-four, four-four, three-four and two-four. Midway in the piece the piano is given an extended cadenza, which, however, is little more than a five-finger exercise,

as it neither comments upon themes already heard nor introduces new subject material. The work lasts fourteen minutes in performance.

Of the four movements of the Trio the most engaging, on first acquaintance at any rate, is the third, a scherzo with an incisive rhythmic lilt. Then the fourth has arrestingly interesting writing. The long-breathed opening theme given out by the violin is promptly inverted by the cello, while the piano, with single notes in each hand spaced two octaves apart, proclaims the opening part of it in augmentation. Whatever the reaction the music as music may inspire, there is assuredly nothing hazardous about the craftsmanship. The themes of the first movement are less significant. Despite its energetic tempo it does not get off to a very promising start, nor is the succeeding Adagio very communicative. For the whole work the official performance time is given as seventeen minutes. L.

BRIEFER MENTION

For Piano:

Sonatina, No. 1; Sonatina, No. 2, by Victor Buesst. Two compositions in a contemporary English idiom, not to be construed because of their title as works for junior students. Logical structurally and of well-defined thematic character, both repay close examination. The first is in three movements; the second, in four, with a sprightly chordal Scherzo preceding a moodfully interesting slow movement; and a final movement that constitutes a capital etude for alternating hands in double notes. The first covers eleven pages; the second, fifteen (Chester).

Three Fantastic Dances, Op. 1, by D. Shostakovich, newly edited by Richard Franko Goldman. Marche, Op. 12, No. 1, by Serge Prokofiev, and 'Fairy Tale', Op. 20, No. 1, in B Flat Minor, by N. Medtner, newly edited by Paul Kay. Carefully phrased new editions in attractive covers, with some fingering in the Shostakovich and Prokofiev pieces that should not be taken too literally (Axelrod).

'Triumph Tune' by Herbert Howells. A spirited and sparkingly rhythmical Allegro based on a folk-tune, in the intermediate grade, but worthy of encore use by advanced players. Five pages. (London: Curwen. New York: G. Schirmer).

Prelude No. 1, by Rosolino DeMaria. An individually melodic, two-page piece, with long-breathed, broadly curved phrases and a distinctive harmonic character, beginning and ending dreamily but developed to a dramatic climax. Of medium difficulty (Ricordi).

For Chorus (Patriotic):

'What the Flag Sings', by James Ecker. An elaborately developed and impressive setting of a poem by T. A. Daly for Flag Day, for mixed chorus with solo for baritone. The different moods suggested by the text are well expressed, the solo part is highly significant, and the final chorus builds up to an imposing climax. Also arranged for three part chorus for women's or unchanged boy's voices (two sopranos and an alto), with solo for either contralto or baritone (C. Fischer).

'America the Beautiful', adapted from an Oneida Indian melody by Cecilia Maud Hatfield, words by Katherine Lee Bates. A straightforward patriotic hymn, with a good, ringing line, set for four-part mixed chorus (Progressive School of Music, Miles City, Mont.).

For Woodwinds:

Scherzo, Op. 36, by A. Louis Scarmolin, for wood-wind quartet (flute, oboe, clarinet in B flat and bassoon). A piquantly effective and authoritatively written piece suggesting the gambols of elves and hobgoblins. 'In the Aquarium', by Newell H. Long, for quartet of flute, oboe and two B flat clarinets. An engaging little scherzino, which may be played by four B flat clarinets instead, if so desired (C. Fischer).

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SOME RECENT BOOKS

Cosima Wagner's Letters to Nietzsche Published

THE relations between Cosima Wagner and Friedrich Nietzsche, partially shrouded in mystery heretofore, have given rise to strange conjectures. Certain remarks of Nietzsche from the time of his illness have been construed as if an ill-fated love for Cosima had been the cause of his mental disorder. With the publication of Cosima's letters to Nietzsche the matter is finally cleared up. The first part of the letters, recently published by Erhart Thierbach under the sponsorship of the Nietzsche Archive in Weimar, covering the years 1869-1871, contains forty-seven letters, which Cosima addressed to Nietzsche, from Tribschen. In them is reflected a pure friendship, which bound the mature woman to the enthusiastic young Wagnerite.

The lack of anything sensational in the letters is compensated for by an intimacy of expression which is otherwise rare in Cosima's correspondence. In the letters—it is too bad that Nietzsche's answers have not been preserved—is reflected the whole of Wagner's life during the time immediately preceding his removal to Bayreuth: Wagner's occupation with the completion of the 'Ring of the Nibelungen' towers in the background of all the idyllic reports which Cosima gives of domestic life in the Wagner household. Cosima took a passionate interest in Nietzsche's philological work, which culminated at this time in the conception of the 'Geburt der Tragödie' ('Birth of Tragedy'), and she accompanied all phases of the work with criticism and advice.

The first part of the letters published to date closes with the winning of Bayreuth. They belong to the most important ones which we have from Cosima Wagner.

WILLI REICH

Cosima Wagner Novelized

'The Young Cosima' by Henry Handel Richardson (New York: W. W. Norton & Co., Inc.), is a novelized biographical sketch or a biographical novel dealing with Cosima Wagner. As might be expected from the author of 'Maurice Guest', it is well written, readable and interesting. It will appeal, however, more to the lay reader who is more or less ignorant of the turbulent, sultry life of the equivocal Cosima. The author, whose real name escapes the reviewer at the moment, picks up Cosima's life at the time of her marriage to Buelow in 1857, and leaves her as the door of Tribschen closes behind her in 1866, after she has thrown her bonnet over the mill as they used to say in those days, and forsaken Hans for Richard. Thus, only what was, perhaps, the most sympathetic part of Cosima's life is treated. Her latter days, when she made enemies of most persons who came in contact with her, and her early ones in the unblest household of her father, Liszt, and her mother, Comtesse d'Agoult,

are excluded, also the days in Paris with Liszt's dour peasant mother. The result is perhaps a more sympathetic Cosima than that of general belief. However, as a novel, the book reads well, and that is the main object of a novel. A bibliography is added at the end of the volume. H.

Melodic Index to Works of J. S. Bach a Boon to Musicians

WITH her 'Melodic Index to the Works of Johann Sebastian Bach' May de Forest Payne has produced a work of incalculable interest and value and convenience to all musicians. In it she has undertaken to make a complete tabulation of the themes Bach used, according to their melodic design, her purpose being to make it possible to locate with a minimum of research the composition to which a given theme belongs. The selling agents are G. Schirmer, Inc.

Here on 101 double-column pages the compiler has listed 3,636 themes, grouped according to the design formed by their first four notes of different pitch, repeated notes being ignored for the sake of condensation. A set of finding charts, in which the melodic designs are reduced to the simplest possible form and arranged in accordance with a logically worked out system, precedes the actual thematic index.

The possible combinations of the intervals formed by the four opening notes of the themes fall into six main categories: themes in which the direction of the line is unbroken either ascending or descending; themes in which the direction of the line is broken once, as, on the one hand, with either three notes ascending and one descending or one ascending and three descending, or, on the other hand, with either three descending and one ascending or one descending and three ascending; and, finally, themes in which the direction of the line is broken twice, as, one ascending interval followed by one descending and then one ascending, or one descending followed by one ascending and then one descending.

By means of this meticulously detailed index the curious may readily find, for one thing, how often and just where Bach made use of the same theme. C.

Timely First Aid to the Accompanist And the Sight-Reader

TWO brochures that come from J. Curwen & Sons of London, represented here by G. Schirmer, Inc., offer first aid to the accompanist in 'Do you accompany?' by Cyril Winn and to the sight-reader in 'Commonsense on Instrumental Sight-Reading' by Colin Taylor.

In 'Do you accompany?' Mr. Winn dwells upon the various phases of the art in which a good accompanist must be proficient, as indicated by the chapter headings: 'The art of unaccompaniment' (concerning the occasions on which it is advisable to dispense with an accompaniment altogether), 'The art of vamping', 'The art of looking ahead', 'The art of filling in', 'The art of being versatile', 'The art of footcraft' and 'Piano or sewing-machine?'. He gives scant attention, however, to the all-important necessity of being able to feel, musically, with the soloist accompanied and to anticipate his reaction to every phrase. The book would seem to have been written primarily with choral and orchestral groups in mind. But it nevertheless contains helpful suggestions for all.

In his pithy little dissertation, 'Commonsense on Instrumental Sight-Reading', Mr. Taylor sums up the qualities absolutely essential to good sight-reading as: ability to feel a rhythmic pulse as differentiated from merely being aware of it, ability to look ahead and to go ahead, ability to condense written notes into groups, blocks and patterns, and ability, while playing with mus-

cular freedom, to keep the eyes unswervingly on the text. But he stresses as the first fundamental the necessity of strongly establishing the pulse of the piece in one's consciousness before ever a note is sounded and of uncompromisingly maintaining the continuity of that pulse throughout at all costs, whatever notes the performer may play or fail to play.

One of the most pertinent chapters is the one dealing with what the author terms "approximations", by which he means simplified equivalents of the printed music opportunely inspired by the ready recognition of its harmonic essence possible to one with a well-developed understanding of harmony. C.

Single Clef Advocated for All Music

FROM time to time an attempt has been made to improve upon the now long accepted system of music notation but thus far the general music public has remained unresponsive to any suggested change. Recently there has come from France a new plan to revolutionize the writing of music that is intriguing by virtue of its sheer simplicity, involving, as it does, a far less cumbersome readjustment on the part of the musician than most of the other new methods proposed have demanded. It is set forth by its author, André Piacski, in a brochure entitled 'La Clef Unique', published by Les Editions du Chevron in St. André près Troyes.

Mr. Piacski's new system rests solely upon the adopting of but one clef for all music of whatever range. It would be the treble, or G clef of present-day usage, and it would be necessary to know only the notes of that one clef with its upper and lower ledger lines. For notes of a higher or a lower range the position would be fixed by the simple device of placing a chevron above or below the G clef sign. For instance, the high notes of a flute, or a piccolo, would be written on the treble staff with one or two chevrons with the point up placed over the clef sign, according to whether the notes were to be played one or two octaves higher than written. On the other hand, low tones to be played either on the piano or on other instruments would be written similarly on the G clef but with one or more chevrons inverted, that is to say, with the point down, placed beneath the clef sign.

Although no steps have been taken there to adopt the system, Mr. Piacski's proposed innovation has aroused much interest and provoked considerable discussion in France. C.

Band Music Development Traced

The history and development of band music, together with a discussion of compositions and adaptations for modern concert band, are dealt with in Richard Franco Goldman's 'The Band's Music' (New York: Pitman Publishing Corporation). After summarizing the progress of band instruments from original wind instruments to the complex modern concert band, Mr. Goldman has turned to the music itself, discussing the composers and their works which were written, or have been transcribed for band performances. M.

Lilias Mackinnon, author of 'Music By Heart', has decided to make her home in California, where she has been appointed as a teacher at the Dominican College of San Rafael.



Mario Castelnuovo-Tedesco

COMPOSER WILL APPEAR WITH N. Y. PHILHARMONIC

Castelnuovo-Tedesco to Be Soloist Under Barbirolli in Premiere of His Piano Concerto

Mario Castelnuovo-Tedesco, Florentine composer and pianist, who arrived in America recently, will make his American debut as soloist with the New York Philharmonic-Symphony under the baton of John Barbirolli on Nov. 2, playing the world premiere of his Second Piano Concerto.

A prolific composer, Mr. Tedesco has completed in the past few months a Concerto for Guitar, one of the few modern works in that form, dedicated to Andres Segovia; a chamber opera, 'Aucassin et Nicolette', for one singer and ten marionettes; songs to six Scottish poems of Sir Walter Scott; a Violin Concerto, which Jascha Heifetz will perform this coming season, and a poem for violin and orchestra dedicated to Albert Spalding.

Among Mr. Tedesco's many works, special mention must be accorded to the number of songs he has written to English and American poetry. Among them are thirty-three Shakespearean songs, five overtures to Shakespeare's plays, of which the Overture to 'Twelfth Night' will also be given its American premiere on Nov. 2; and settings of twelve poems of Walt Whitman, which will be given their first hearing this season.

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OPERA SCHEDULED FOR LOS ANGELES

San Francisco Company Will Give Five Works—Behymer Lists Artist Series

LOS ANGELES, Oct. 5.—A week of grand opera is promised by the San Francisco Opera Association, Gaetano Merola, general director, under the sponsorship of the Behymer management, beginning on Nov. 6. The repertoire will include 'Rigoletto', 'Walküre', 'Trovatore', 'Manon' and 'Tristan'.

L. E. Behymer's artist list for the winter will include Yehudi Menuhin, on Oct. 10, the singers, Kirsten Flagstad, Lawrence Tibbett, John Charles Thomas, Bidu Sayao, Jan Kiepura, Helen Jepson, Lina Pagliughi and Marian Anderson.

Among the pianists will be José Iturbi, Josef Hofmann, Bartlett and Robertson, and Artur Rubinstein. Raya Garbousova will give a recital with Donald Dickson, baritone. There will be the usual visit of the San Carlo Opera Company, the Ballet Russe de Monte Carlo, Argentinina and the Jooss Ballet.

Dr. Gustave Otto Arlt of the University of California at Los Angeles, lists six musical attractions at the university for the season. The series will be inaugurated by Nino Martini on Oct. 27, followed by Bidu Sayao on Dec. 1. Others appearing will be Bartlett and Robertson on Jan. 19. The Westminster Choir on Feb. 15; Donald Dickson and Raya Garbousova, March 1; and Angna Enters, April 5.

Pasadena, which has become a center for chamber music, has announced

a series of interesting Sunday evenings, sponsored by the Coleman Chamber Music Concert Association. The Budapest Quartet was scheduled for Oct. 8. The Brodetsky Chamber Music Ensemble will be heard on Dec. 3, followed by the Loewenguth Quartet and Esther Johnson, pianist, on Feb. 18; Raya Garbousova, cellist, will be heard on March 3, and the Barrère Little Symphony and Lillian Steuber, pianist, on April 7. Leon Ettinger is manager of the series.

The founder chapter of Native American Composers, now concluding its first

year under the presidency of Frank H. Colby, has nominated new officers for the ensuing year. The list includes the names of Charles Wakefield Cadman, president; Arthur Lang, first vice-president; Mary Carr Moore, second vice-president; Henri Lloyd Clement, executive secretary; Althea Turner, corresponding secretary; Morris Browda, recording secretary; Ellis Levy, treasurer; Ilma Hunter Bergner, parliamentarian, and Dudley Warner Fitch, librarian.

HAL D. CRAIN

MEMPHIS SYMPHONY PLANS ITS SEASON

Eugenia Buxton and Joseph Knitzer to Be Soloists Under Baton of Burnet Tuthill

MEMPHIS, Oct. 5.—The new Memphis Symphony, conducted by Burnet Tuthill, will open its season of four concerts on Nov. 21 with Eugenia Buxton, Memphis pianist, as soloist in the First Beethoven Piano Concerto.

The second and third concerts will be given by the orchestra on Jan. 23 and March 5, both without soloists. To close the season, on May 7, Joseph Knitzer, American violinist, has been engaged as soloist, playing the Bruch Concerto.

Contributing to the busy calendar of musical events for this season is the Beethoven Club, which will present its customary list of four visiting artists and organizations. Donald Dickson, Metropolitan Opera baritone, will be presented in recital as the first attraction in the series. The remaining concerts will feature: Helen Jepson, on Jan. 19; Luboshutz and Nemenoff, on Dec. 5, and the St. Louis Symphony, on March 26.

The Memphis College of Music is to bring the Little Symphony of the University of Michigan, repeating their successful concert of last season. Southwestern College is looking forward to a visit and concert from Mr. and Mrs. Otto Luening of Bennington College under the auspices of the Association of American Colleges of which Southwestern is a member.

J. C.

Marcel Dupré Gives Recital in White Plains

WHITE PLAINS, N. Y., Oct. 5.—Marcel Dupré, French organist, gave an organ recital at St. Matthew's Lutheran Church on Oct. 3. The program included improvisation on submitted themes.

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AIDS TORONTO'S CHILDREN

Jessica Dragonette, Radio and Concert Soprano, Who Sang Over a Canadian Network on Aug. 23 from Toronto in Company with Other Radio and Screen Stars of New York, Hollywood and Toronto, in a Benefit Entertainment to Collect Funds to Send 1200 Toronto Children to a Fresh Air Camp for a Week. The Benefit Was Sponsored by the Toronto Daily Star

CONCERTS IN BAY VIEW

Annual Music Festival Presents Five Programs—Recitalists Heard

BAY VIEW, MICH., Oct. 5.—A full schedule of musical events was presented at the Bay View Auditorium during the close of summer under the auspices of the Bay View Summer College of Music, Fred Patton, dean. The annual music festival week included five concerts: on Aug. 15 the Assembly Quartet with Verner and Black, duo-pianists, and Otto Frohn, violinist; on Aug. 16 the Bay View String Quartet with Jan Chiapusso, pianist; on Aug. 17, Helen Jepson, soprano of the Metropolitan Opera, in recital; on Aug. 18 'The Rose Maiden', a cantata by Frederic H. Cowen; and finally the sixth Vesper Concert on Aug. 20, a request program.

The Vesper Concerts began on July 16 and presented the Assembly Quartet, the Bay View String Quartet, the Bay View Male Quartet, the Assembly Chorus, directed by Mr. Patton, and many soloists. They were given on Sunday evenings.

Artists recitals were given on July 12, July 19, July 26 and Aug. 2, and the annual Grand Concert and Congregational Singing at the Town Hall, presenting local artists, was given on Aug. 9.

Willem Noske to Make American Debut

Willem Noske, Dutch violinist, will make his American debut in the Town Hall on Oct. 21. Mr. Noske has appeared in Vienna, Paris, London, Prague and other European music centres.

DETROIT SYMPHONY HAS NEW SETTING

Orchestra Moves to Auditorium of Masonic Temple—Seasonal Forecast Issued

DETROIT, Oct. 5.—The Detroit Symphony will open its twenty-sixth season in its new home, the large auditorium of the Masonic Temple on the evening of Oct. 26, according to Murray G. Paterson, manager.

More than 3,000 persons have purchased season tickets for the Thursday night concerts, nearly twice as many as have held season tickets in recent years, and there is every reason to believe that the audiences will be the largest in any year in the orchestra's history. A new stage setting has been built and although modernistic in effect, it is definitely conservative.

Ghione and Kolar to Conduct

In addition to the fourteen Thursday evening concerts, there will be seven Friday afternoon concerts, six Saturday night popular-priced concerts, six Saturday morning young people's concerts, and seven Wednesday afternoon school children's free concerts.

The orchestra will again be under the leadership of Franco Ghione and Victor Kolar. Soloists scheduled to appear are: Robert Vrovai, Nov. 2-3; Sergei Rachmaninoff, Nov. 16; Yehudi Menuhin, Nov. 23-24; Leonide Massine, with the Ballet Russe de Monte Carlo, Dec. 6-7; Marian Anderson, Dec. 14-15; Moritz Rosenthal, Dec. 28; Raya Garbousova, Jan. 4-5; Georges Enesco, Jan. 25-26; Myra Hess, Feb. 15-16; Lotte Lehmann, Feb. 29. J. D. CALLAGHAN

T. Carl Whitmer, organist and composer, has scheduled a recital tour starting at Watertown, N. Y., in October, taking him as far west as Missouri.

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Webster Aitken, American Pianist, on the Ramparts of Carcassonne During His Recent Motor Trip Through France

PIANIST TO INTRODUCE TWO WORKS IN RECITAL

Webster Aitken Will Play 'Unfinished' Schubert Opus and New Sonata by Fuleihan This Season

Webster Aitken, American pianist, will introduce two works to American audiences this season. The first is an unfinished work by Schubert: the C Major Sonata, written in 1825 and completed by Ernest Krenk in 1921. The second is a sonata by Anis Fuleihan, Syrian-American composer, who composed it at the request of Mr. Aitken.

Due to the critical situation in Europe Mr. Aitken was compelled to cancel his London engagement at Aeolian Hall as well as several appearances throughout England, which had been booked for October and November. He did, however, play with the London Schubert Society in May.

In addition to an appearance with the Boston Symphony under Dr. Serge Koussevitzky in March, Mr. Aitken's schedule for this season includes a number of engagements in New York and New Jersey. On Dec. 3 he will be soloist with the New Friends of Music. He will give a recital in Town Hall on Jan. 6. On Jan. 22 he will appear at the Brooklyn Academy of Music, and on Jan. 26 he has been invited by August May to appear as soloist with the Elizabeth Orchestra at the Paper Mill Playhouse. Mr. Aitken will also be soloist for the second time in the Frick Galleries Chamber of Music Series.

Dorothy Hosier Sings for Pennsylvania Medical Society

Dorothy Hosier, soprano, was heard in concert before the Pennsylvania State Medical Society at its annual convention in Pittsburgh on Sept. 20. Miss Hosier was heard at Columbia University in New York last season and will again be heard in New York, New Jersey, Eastern Pennsylvania and Southern New England during the current season.

Paret and MacCue Heard on American Composer Program

Betty Paret, harpist, and Beatrice MacCue, contralto, were heard on the 'American Composer Presents' program over radio station WNYC on Sept. 24. The program included songs by Oley Speaks, Olive Kriebs, Lily Strickland, Oscar Rasbach and Robert Braine. Miss Paret played four of her own compositions.

POST-SEASON EVENT IN HOLLYWOOD BOWL

Stokowski Conducts Philharmonic While Four Child Prodigies Appear

LOS ANGELES, Oct. 5.—With the Hollywood Bowl season officially ended on Sept. 1, Leopold Stokowski and a quartet of child prodigies provided musical fare and much discussion in a post-season event on the evening of Sept. 6. It was understood that the gross receipts went to the Southern California Symphony Association, which sponsored the series of summer concerts. Stokowski, following a scintillating performance of his own transcription of Bach's mighty G Minor Fugue, revealed the talents of his Wunderkinder.

First, came tiny Lewis Izumi, Los Angeles-born Japanese boy of seven or eight years, who delivered the first movement of a Mozart piano concerto in very commendable fashion. Mr. Stokowski provided a subdued orchestral accompaniment for the lad, who played with assurance and abundant display of talent.

Maazel Conducts

Next came Linda Ware, youthful soprano, who recently appeared in a motion picture production. Arditi's 'Parla Valse' proved too large an undertaking for her abilities, which, however, are considerable. Because amplification was not thought to be favorable, a second performance was given at the close of the concert. Lorin Maazel, a nine-year-old, displayed no mean musical gifts as conductor when he mounted the rostrum to lead the orchestra in Tchaikovsky's 'March Slav'. He has a good memory and seems to know what the music is

about. He also knows how to gain the greatest dramatic effect.

The greatest success of the evening was reserved for Lorin's cousin, Sandra Berkova, eight-and-one-half-year-old violinist, who played the first movement of Mendelssohn's Concerto in E Minor. This young lady, who looks two years younger, has a fine technique and possesses musicianship of a high order. She has been trained by her mother, Mrs. Marvin Maazel, known formerly as Frances Berkova, and should soon develop into an outstanding artist. With rare self-effacement, Stokowski conducted the 'Love-Death' from Wagner's 'Tristan' and the finale from Tchaikovsky's Fourth Symphony.

With the orchestra maintenance fund practically assured, plans are being made for the forthcoming orchestral season, opening early in November.

HAL D. CRAIN

Herliczka and Ouzarova Arrive in America

Among artists under the management of George Leyden Colledge, who have safely reached America, are Gertrud Herliczka, Viennese conductor, an American citizen, who has returned after five years in European capitals and is now forming her own symphony. Zina Ouzarova, premiere danseuse of the Paris Grand Opera, has arrived to prepare for her first American tour. William Murdoch, British pianist, now in London, will begin his American tour with the Cincinnati Symphony in January, and Lord Lurgan, English baritone, is now completing a tour to Australia. He is to arrive in San Francisco next month.

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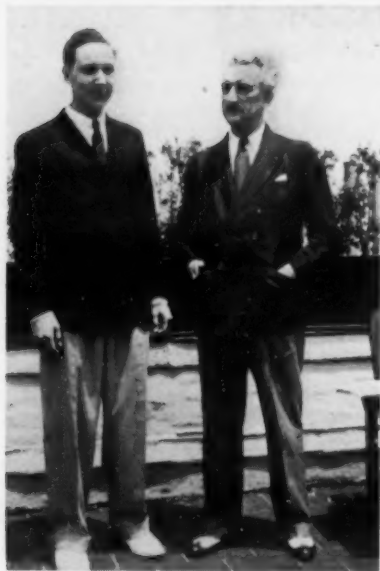
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PIANIST AND PUPIL

Isidor Achron, Pianist and Composer, (Right) with His Pupil, the Fifteen-Year-Old Pianist, Edwin Lunt, Who Played Mr. Achron's First Piano Concerto in a Summer Concert in Central Park Mall with the City Orchestra, the Composer Conducting

Echaniz to Play in Cincinnati

José Echaniz, Cuban pianist, will appear as soloist with the Cincinnati Symphony under the baton of Eugene Goossens on Oct. 20 and 21. During recent months Mr. Echaniz was soloist with the Chicago Symphony, the St. Louis Symphony and Havana Philharmonic.

PROGRAMS FORECAST
FOR INDIANAPOLISSymphony Under Sevitzyk to
Offer Twenty Concerts with
Six Soloists

INDIANAPOLIS, Oct. 5.—During the season of 1939-40 the Indianapolis Symphony, Fabien Sevitzyk, conductor, the Martens Concerts, Inc., the Indianapolis Matinée Musicale, Mrs. James Lowry, president, and the Indianapolis Maennerchor will supply the bulk of local music.

With the accustomed ten pairs of concerts, the symphony has announced assisting artists for six of the ten, including Emanuel Feuermann, Jascha Heifetz, Walter Gieseking, Bomar Cramer, Richard Crooks and Maria Koussevitzky.

Musicales Lists Events

The Indianapolis Matinée Musicale will present Josephine Antoine, Richard Bonelli, and the Taliesen String Quartet, an organization made up of members of the symphony. Plans are going forward for the presentation of 'The Messiah', to be given on Dec. 20 at the Murat theatre as a contribution to the city. The chorus, under Joseph Lautner, will include the Chorale of the Musicale and the Maennerchor. Soloists are not yet announced. Added to the series of artist recitals will be the month-

ly programs by active members held in the L. S. Ayres auditorium.

The tenth annual season of Martens Concerts opens with Bidu Sayao and continues with Vronsky and Babin, Fritz Kreisler, Vladimir Horowitz, the Jooss Ballet and a joint recital by Rose Bampton and Nino Martini.

The Indianapolis Maennerchor has engaged Clarence Elbert as director for the coming year. For the three concerts during the season Indianapolis artists will appear.

PAULINE SCHELLSCHMIDT

INDIANA ESTABLISHES
AMATEUR MUSIC CENTRESState University Co-operates with Local
School Board in Setting Up Or-
chestras and Choruses

CHICAGO, Oct. 5.—To provide a non-professional outlet for musical ability acquired in its schools the state of Indiana has set up musical centres in various communities throughout the state. These centres are a co-operative venture in which the state university supplies the directors and the music while the local school board furnishes the space, heat, light and larger instruments. No fee is demanded from the musicians, and activities include a symphony orchestra and a vocal group.

The musical centre in Calumet City on the southern edge of Chicago in a thickly-populated industrial area is an example of this movement. Here the Calumet Symphony of eighty players, representing thirty nationalities and even more occupations, meets for rehearsal every Wednesday evening. Meetings of three choruses, the East Chicago Male Chorus, the Farrar Choral Club and the Hammond Orpheus Choir complete the week's activities. Robert J. White, supervisor of music for the East Chicago schools, is director of the adult music program, which includes several concerts by all groups each year. Hugh W. Norman, a graduate of Indiana University, directs the centre's activities, which include art, high school and college classes. Herman Wells, president of Indiana University, is state director of the centres.

FALL AGAIN TO HEAD
SYMPHONY IN TYLERRenews Contract to Conduct Orchestra
for Second Season—Re-
hearsals Begun

TYLER, TEX., Oct. 5.—Fritz Fall, who became conductor of the Tyler Symphony in 1938, has signed a contract to again conduct the orchestra during the season of 1939-40. Rehearsals began on Sept. 5 for the first concert, which will be given during the Texas Rose Festival from Oct. 12 to 14.

Mr. Fall also is conductor of the orchestra at radio station WFAA and is a member of the faculty of the Hockaday Institute of Music. The Schola Cantorum of Dallas, organized last Spring by Mr. Fall, has been holding rehearsals throughout the summer, and its plans for the season include the performance of one, possibly two, operas, as well as participation in festivals at Thanksgiving, Christmas and Easter.

Eugenia Buxton Cancels European Tour

Eugenia Buxton's Fall European orchestral tour will be replaced by appearances in the United States and Canada. On Nov. 5, the American pianist opens her Canadian tour in Montreal with the Montreal Orchestra, Douglas Clarke, conducting. On Nov. 7, she will appear

as soloist with orchestra in Hamilton, Ont. Following the Canadian tour Miss Buxton will appear in cities of the eastern United States. During the 1939-40 season Miss Buxton will also be heard in a number of concerts with the Roth Quartet.

Emma Beldan Sings in Newport

NEWPORT, R. I., Oct. 5.—Emma Beldan, soprano, gave a costume recital at the residence of Mr. and Mrs. Edmund Grinnell, 'Longacre', on Sept. 15. Gustave J. S. White was her accompanist. Miss Beldan sang arias from Puccini's 'La Bohème' and 'Tosca', a group of old English songs, Neapolitan airs, and contemporary music by Sibelius, Taylor, La Forge and Grinnell.

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PHILADELPHIA MUSIC SCHOOLS OPEN YEAR

Institutions Offer Interesting Curricula for New Season

PHILADELPHIA, Oct. 5.—With Randall Thompson as director, the Curtis Institute of Music opened its sixteenth season on Oct. 2. New additions to the faculty include: Steuart Wilson, teacher of singing, English diction, vocal repertoire and vocal ensemble; Alfred Mann, research assistant and teacher of the recorder, and Eleanor Field, academic tutor. There will be a new series of lectures on the history and literature of music, and among other plans for the school year is the development of vocal ensembles which will be heard in concerts and over the air.

The Zeckwer-Hahn Philadelphia Musical Academy, Frederick Hahn, president-director, started its school year on Oct. 2. Recent additions to the faculty include Henrietta Schumann, who is to hold master classes in piano; Marcel Hubert, who will teach 'cello, and William B. Swayze, who joins the vocal department. Two new courses announced are Choral-Conducting, with James Allan Dash, as leader of the Philadelphia Bach Festival Chorus, instructor, and the Practice of Music Criticism, to be conducted by Henry Pleasants, music editor of the Philadelphia *Evening Bulletin*. The school at this time announces four Thursday evening faculty recitals—October 19, Marcel Hubert; October 26, Henrietta Schumann; November 2, William B. Swayze; November 9, Lynne Wainwright. Miss Wainwright also became associated with the faculty this season, heading the harp department.

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces the following principal members of the faculty for the 1939-40 season: Olga Samoroff, Rosalyn Tureck, Henry Harris, and Allison R. Drake, piano; Boris Koutzen and Trude Gundert, violin; Elsa Hilger, 'cello; Marjorie Tyre, harp; Susanna Dercum and Clyde R. Dengler, voice; Mr. Dengler, choral department; Paul Nordoff, theory and composition; Robert Hall Elmore, organ and choir department.

The Institute of Musical Art, Ben Stad, director, announces that Sydney Foster has joined the faculty of the piano department. David Sokoloff, director of the Sokoloff Studios of Musical Arts, one of the city's newest schools, announces classes in piano, string instruments, orchestra, voice, theory and harmony. Another addition to Philadelphia's music conservatories is the Spruce Street Music Studios, under the joint direction of Blume and Martha Goldberg.

The Clarke Conservatory of Music, Joseph Clarke, director, will begin its season on Oct. 7, and the Ornstein School of Music, Leo Ornstein, director, launches its activities on Oct. 16.

WILLIAM E. SMITH

Selma Stark Offers New Courses

Selma Stark is offering courses in Creative Listening to Music, beginning this month at the residence of Mrs. G. Schiff, the Women's Republican Club and the Beekman Hotel. The subjects will include general musicianship, Wagner's 'Ring' dramas and 'Tannhäuser', 'Parsifal' and 'Tristan and Isolde'.

ON THE SANDS OF THE PACIFIC

Anne Jamison, soprano, discovers that a singer must think of music, even at the ocean's marge. But it is not a very high note that her companions of a Hollywood radio program have asked her to sing at Malibu Beach in California



MANY ARTISTS ENGAGED FOR PEABODY RECITALS

Seventy-fourth Season to Bring List of Well-Known Musicians to Baltimore

BALTIMORE, Oct. 5.—The seventy-fourth season of Friday Afternoon Recitals at the Peabody Conservatory will open on Oct. 20, with a song program by Wilbur Evans, baritone. With an interval at Christmas time, the recitals will continue weekly until March 15.

Other artists whom Otto Ortmann, director, has engaged to appear in the series are Austin Conradi, pianist; the Pro Arte String Quartet; Josef Hofmann, pianist; John Carter, tenor; Frank Gittelsohn, violinist; Virgil Fox, organist; William Primrose, viola player; Roland Gundry, violinist; the Griller String Quartet; Alexander Sklarevski, pianist; the Gordon String Quartet; Emanuel Feuermann, 'cellist; Ruggiero Ricci, violinist; Pasquale Talarico, pianist; Alexander Brailowsky, pianist; Fraser Gange, baritone; the New York Trio; Gertrude Pitzinger, mezzo-soprano, and Hertha Glatz, Contralto.

OBERLIN CONSERVATORY BEGINS SCHOOL YEAR

Program of Artist Recitals and Concerts Part of Curriculum—Faculty Members Listed

OBERLIN, O., Oct. 5.—The Oberlin Conservatory of Music, Frank H. Shaw, director, has begun its 1939-40 school year. Especially planned courses have been prepared for those who wish to prepare themselves for work in the schools or professional fields. Courses in the arts with a music major are also available to those interested in the cultural aspect of the conservatory. Registration for all courses is still open. A complete program of artists' recitals and concerts is included in the curriculum, in addition to the student recitals, which further enhances the value of the school to the student.

The faculty of Oberlin Conservatory includes Frank Holcomb Shaw, Friedrich August Goerner, Orville Alvin Lindquist, Maurice Kessler, Bruce Headley Davis, Karl Wilson Gehrken, Mary Umstead Bennett, Bertha Hart, Reber Nettleton Johnson, Ada Morris Hastings, James Hust Hall, David Earl Moyer, Axel Skjerne, Raymond Cerf, Arthur William Poister, Margaret Jones Adams, George Otto Lillich, Leo Clare Holden, Marion Sims, Victor Vaughn Lytle, John Leonard Conrad, Normand Lockwood, Donald Morrison, Josephine Bonazzi Lytle, Gladys Ferry Moore, Florence Jenney Hall, Arthur Lyman Williams, John Frazer, Joseph Terpening Hungate, Olaf Christian Christian-

sen, Marian Sherman Williams, George Elbridge Waln, John Earle Elvin, Harold Blaine Bryson, Ruth Schoeffel Morrison, Neva Frances Marie Swanson, Hilda Emily Magsick, Robert Augustus Melcher, Hildegard Marie Schuster, Lucy Lee Lewis, Joseph Kirshbaum and Arthur Dann.

Maurice Kessler Returns to Faculty of Oberlin Conservatory

OBERLIN, O., Oct. 5.—Maurice Kessler, who recently returned to this country after a year's leave of absence, which he passed in Europe in travel and study, has resumed his work at Oberlin Conservatory. He is planning to present a number of important works with the conservatory orchestra during the winter.

Obituary

Louis Salter

Louis Salter, general representative of the New York Philharmonic-Symphony for fourteen years, and previous to that manager of Carnegie Hall, died in Roosevelt Hospital on Sept. 22, after an illness of a year, at the age of sixty-six. He was born in New York on Dec. 18, 1872, and went to work at Carnegie Hall as an assistant electrician in 1893, two years after it was built. From 1910 to 1925, he was manager of Carnegie Hall, resigning in the latter year to become transportation director and general representative of the Philharmonic-Symphony, retaining the second position until his death. He was also for twenty years assistant manager of the summer season at the Lewisohn Stadium. His wife and one daughter, Mrs. Edward J. Greene, survive.

Dr. John A. O'Shea

BOSTON, Sept. 20.—Dr. John A. O'Shea, director emeritus of music in the Boston public schools, and for many years a prominent organist, died on Sept. 16 at his home in Brookline. He was seventy-four years old. Born in Milford, Mass., he graduated with honors from the New England Conservatory in 1885, and received a gold medal in composition at Boston University College School of Music in 1887. At his death he had been for thirty-eight years organist at St. Cecilia's Church, and previous to that at St. Joseph's Church since 1883. He had been conductor of the Boston Choral Society, the Harvard Choral Union and the Tremont Temple Concert Chorus.

Lutie H. Fechheimer

Lutie H. Fechheimer, widow of Benjamin Fechheimer, at one time vice-president of the Rubinstein Club and formerly, for thirty years, soprano soloist and choir director of the Grove Reformed Church, North Bergen, N. J., died on Sept. 25, at her home in New York at the age of sixty-one. She had also sung in the Musical Art Society under the late Frank Damrosch.

PHILADELPHIA CONCERTS

Curtis Quartet, String Simfionietta and Little Symphony Plan Series

PHILADELPHIA, Oct. 5.—The Curtis String Quartet will give four Wednesday evening concerts in the Academy of Music Foyer on Oct. 18 and 25 and Nov. 1 and 8. Several vocal and instrumental assisting artists will appear.

The Philadelphia Chamber String Simfionietta, Fabien Sevitzyk, founder and conductor, plans four concerts in the Bellevue-Stratford ballroom for the organization's fourteenth season, on Oct. 26, Feb. 15, April 11 and a children's concert on April 6. Mr. Sevitzyk intends introducing several new works.

The recently established Little Symphony of Philadelphia, consisting of some twenty Philadelphia Orchestra musicians and founded and conducted by Joseph Barone, will offer its inaugural concert in the Franklin Institute Auditorium on Nov. 27.

W. E. S.

Corinne Frederick Heads Music Department at Montecello College

ALTON, ILL., Oct. 5.—Corinne Frederick is now the head of the music department at Montecello College, which has just opened its 102nd year. Besides supervising the department, Miss Frederick will teach piano. She is a pupil of Artur Schnabel and Robert Casadesu and has appeared extensively both in recital and with orchestra.

Charlotte Adam Rappaport

INDIANAPOLIS, Sept. 20.—Charlotte Adam Rappaport, wife of Leo Rappaport, and formerly one of the important local sopranos, died on Sept. 15, as the result of a fall. She had been soloist in churches here and had sung in concerts both in this country and Europe. She later donated her services to the Indianapolis Symphony and the Matinee Musicale of which latter she was a charter member. Her sister, Lillian Adam Flickinger, is a well-known singer in Los Angeles. Her husband and two sisters survive.

P. S.

Helen Louise Thomas Kennan

NORWALK, O., Sept. 27.—Helen Louise Thomas Kennan, widow of Col. Cortland Latimer Kennan, and for over fifty years a prominent figure in the musical life of this community, died here yesterday at the age of eighty-three. Born in Norwalk, on April 27, 1856, she studied music at Oberlin Conservatory and was later a pupil of Karl Formès. She had taught both piano and voice since 1883, and was a charter member of the Norwalk Music Club, organized in 1917.

Cornelis Dopfer

AMSTERDAM, HOLLAND, Oct. 1.—Cornelis Dopfer, composer, and second-conductor of the Amsterdam Concertgebouw from 1908 to 1931, died here on Sept. 18, in his seventieth year. He was the composer of several operas and symphonies and had conducted in the United States with the Castle Square Opera Company.

O. Wade Fallert

ST. LOUIS, Oct. 5.—O. Wade Fallert, organist and teacher of singing, died here on Aug. 31 at the age of sixty. He was head of the Fallert School of Music which he founded twenty years ago, organist of St. John's Methodist Church and organist and musical director of the Scottish Rite Cathedral, the latter position being held ever since the erection of the temple many years ago. He directed, at various times, glee clubs, choirs and other musical organizations here and in East St. Louis, Ill.

H. W. C.

In the Studios

The Manhattan School of Music opened for the season on Oct. 5. The new auditorium, the gift of Mrs. John Hubbard, a member of the board of trustees, will be completed early in this month, and other extensive alterations will make possible many new activities. Mrs. Janet D. Schenck is director of the school and head of the piano department; Hugo Kortschak, head of the string department, is conductor of the senior orchestra. The chorus is led by Hugh Ross, who is in charge of the voice department. George Wedge is adviser in theory; Roger Sessions teaches composition. Wind instruments are taught by first desk men of the New York Philharmonic-Symphony and assistants.

Fritz Mahler, who recently concluded his courses in advanced and operatic conducting at the Juilliard Summer School, has been engaged to give similar courses at the New School of Music, 317 W. 75th Street. These classes will also be open to a small number of auditors. In addition, Mr. Mahler will conduct the school orchestra and conduct a class in harmony and form for its members.

Rudolf Kolisch, leader of the Kolisch Quartet, is giving a three months' course for students, music lovers and professionals at the New School for Social Research, 66 West 12th Street. The first meeting was held on Oct. 6.

Mme. Celine Ver Kerk, teacher of singing, opened her studio in the Metropolitan Opera House Building on Sept. 25. Mme. Ver Kerk specializes in the teaching of free tone-control for the singing and speaking voice.

Harriot Eudora Barrows, teacher of singing, has opened her New York studio for the season. She will also teach in Boston on Tuesday and Wednesday of each week.

Additions to the faculty of the music school of the Young Men's Hebrew As-

sociation of which A. W. Binder is director, include Evsei Belousoff, 'cellist, and Hermann Kaplan, violinist, formerly of the Klindworth-Scharwenka school in Leipzig, and the Hochschule at Mondsee-Salzburg. Arthur Mendel will teach harmony and counterpoint as well as giving lecture courses.

Vincent V. Hubbard, teacher of singing, has re-opened his studio in Steinway Hall for the coming winter after a holiday, part of which was passed at Nod Hill, Wilton, Conn.

With the beginning of the present season at the Bronx House Music School, Mrs. Elizabeth Harris becomes a member of the advisory board. Additions to the faculty include Edward Treutel, trumpet; David Rattner, double-bass, and Ernest Clarke, trumpet.

Auditions for the voice department of the music school of the Henry Street Settlement, Grace Spofford, director, were held on Sept. 19. Applicants were heard for individual vocal instruction with Fraser Gange, Florence Turitz, Emma Zador, Grace Leslie, Hugh Fraser, Boris Saslawsky and William Epperhart; for the opera class under the direction of Mme. Zador, and choruses under Lehman Engel and Julius Goldstein. The course includes supplementary classes in ear-training and harmony. Robert Scholz is conductor of the Mozart Chamber Orchestra.

The New York College of Music opened its sixty-first year on Sept. 11. The faculty includes Georg Bertram, Miguel Castellanos, Consuelo Clark, William Ebann, Mina Elman, Vittorio Giannini, Frederick Dvornich, Edythe Gilbert, Janet Halperin, Carl Heinrich, William Heinrich, Hilda Holt, Uarda Hein, William Kraft, Gottfried Kritzler, Joseph Kovarik, Bernard Kwartin, Dorothy Lawton, Hanz Letz, Wilbur Luyster, Vera Nette, Elsa Nicolini, John Noge, William Pike, A. Francis Pinto, Alexander Terrando, Jacob Weinberg, Carl Wersching and Angela Weschler.

Vittorio Giannini, composer, has been engaged by the Juilliard Graduate School of Music to teach theory for the coming year, filling the vacancy created by the resignation of Francis Burkley.

Mr. Giannini's Concerto for Two Pianos will be introduced this season in New York.

The Hammond Organ School, sponsored by the makers of the Hammond electric organ and Novachord, will open for its fourth season on Oct. 15, in its new headquarters at 50 West 57th Street. The school will again be headed by Virginia Carrington Thomas, who has been associated with it since its foundation. Harry Campbell, official organist of the Philadelphia Orchestra, will continue as head of the Novachord School. The staff for the coming season will include Virginia Oman and Gladys Stevenson.

SEATTLE, Oct. 5.—Cyril Towbin, violinist and conductor, resumes his third year as director of the violin department and conductor of the Cornish Orchestra of the Cornish School. In addition Mr. Towbin will give, as in past seasons, a number of violin recitals on the west coast.

The thirty-fifth season of the Institute of Musical Art of the Juilliard School of Music opened on Oct. 5. This season, in addition to the regular curriculum, there will be special classes in piano and chamber music conducted by Carl Friedberg.

LOUISVILLE, Ky., Oct. 5.—Dwight Anderson, dean of the Louisville Music School, announces the addition of four new teachers to the faculty of the school. They are Elizabeth Hoffman, harpist; Fletcher Smith, baritone, who will teach voice; Grace Whitney, 'cellist, who will coach the student trios and quartets, and Robert Whitney, who will teach composition and conducting.

Hilde Grace Gelling presented her pupils, Lois Higgins, soprano, and Renée Timm, contralto, in recital in her studio



A MASTER CLASS AT OAKLAND
E. Robert Schmitz, Pianist, (Centre) with His Master Class Group at the College of the Holy Name, Oakland, Calif.

on the evening of Sept. 21. Besides solo song groups, the singers were heard in the Barcarolle from 'Tales of Hoffmann' and Mendelssohn's 'I Would That My Love'. Miss Higgins also sang an aria from Verdi's 'La Forza del Destino.'

Pupils of Florence Turner Maley, teacher of singing, who have been active during recent months, include Gertrude Westmorland, contralto, who has been engaged for the Central Presbyterian Church, New York. She was also the guest soloist during August at the First Methodist Church in Prescott, Ark. Roger Boardman, bari-

tone, gave a recital for the Buffalo Woman's Club on Sept. 27. Olga Fiorini, soprano, appeared at The Biltmore, Providence, R. I., for two weeks during September. William Aubin, baritone, gave a song recital in the High School Auditorium at Ausable Forks, N. Y., on Sept. 15. Ruth Jansen, mezzo-soprano, has been re-engaged by the Madison Avenue Presbyterian Church, Albany, N. Y. Mildred Hieber, soprano, has been engaged as soloist at the Congregational Church, Plainfield, N. J. She was guest soloist at the Second Presbyterian Church, Princeton, N. J., on Aug. 23.

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John Harrold, the Recipient of a Scholarship Granted by the Academy of Vocal Arts of Philadelphia, on the Steel Pier at Atlantic City, Where He Was an Usher During the Summer

ATLANTIC CITY, N. J., Oct. 5.—During the summer, John Harrold, a relative of the late Orville Harrold, a tenor of the Metropolitan Opera, served as an usher on the Steel Pier at Atlantic City, where he was "discovered" by Jules Falk, director of the Steel Pier Opera Company, who succeeded in interesting Mrs. Clarence A. Warden, president of the Academy of Vocal Arts of Philadelphia in the possibilities of the young tenor. At an audition before the board of directors of the academy, its dean, Edgar Milton Cooke, and the French conductor, H. Maurice Jacquet, opinion was unanimous in granting Mr. Harrold a scholarship in voice culture, acting and allied arts.

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CLEVELAND INSTITUTE TO HAVE LECTURE SERIES

University Authorities Will Speak on
'Comparative Arts'—Additions
Made to Faculty

CLEVELAND, Oct. 5.—The series of faculty recitals by the Cleveland Institute of Music for the coming season will introduce two musicians new to the staff this year: F. Walter Huffman, tenor, and Harry Fuchs, 'cello.

Weekly comparative lectures on arts from the mediaeval period to the Renaissance which make up the other major attractions of the institute season, also include new lecturers and others who return after several years' absence. Among them are Margaret Fairbanks of the Cleveland Museum of Art staff, Frank Wilcox, painter, and Arthur Shepherd of Western Reserve University music division.

Ballet Presented by Claude Lapham

Claude Lapham presented as his fourteenth program of the Salon International at the Club Show Shop Theatre the Javanese Ballet on Sept. 14. The ballet, consisting of nine native dancers and musicians was led by R. M. Kodrat and R. M. Wiradat.

Edward Harris Reopens Studio

Edward Harris, vocal coach, has returned from a summer session in Chautauqua, N. Y., where he taught at the Keystone Institute of Music. The success of the first summer session of the institute has caused Mr. Harris to include his work at this school as a regular summer feature. Reservations for next summer have been made by many of the pupils recently attending. Josephine Antoine, soprano of the Metropolitan Opera, was among the singers in the class. On the first of October Mr. Harris reopened his New York studio.

San Francisco School Brings Swayne

SAN FRANCISCO, Oct. 5.—The School of Music, Drama and Opera, maintained by the Music and Arts Institute, Ross McKee, secretary-founder, has engaged Wager Swayne for classes in advanced piano study during the coming winter. Frederick Haywood returns as head of the voice department after giving master classes at the Eastman School in Rochester and in Los Angeles. Following the season of the San Francisco Opera, Armando Agnini will resume his classes in opera and staging.

Salzedo to Teach at Roerich Academy

The harp department of the Roerich Academy of Arts will be conducted by Carlos Salzedo during the present season. Advanced students as well as beginners will be accepted. The Roerich Academy is the only institution with which Mr. Salzedo is connected in New York. It is now located in Carnegie Hall.

Chidester Joins Western Reserve Faculty

CLEVELAND, O., Oct. 5.—Lawrence W. Chidester, has joined the division of music of Western Reserve University as assistant professor of music. He will also direct the University Band. For the past twelve years Chidester has been instructor in music and economics and director of the band and orchestra at Tufts College. For ten years he has been director of the Elizabeth Peabody House Operetta Company of Boston, an amateur organization. He received his A.B. from Hamline University in St. Paul, and his M.A. and Ed.M. from Tufts College. He has studied violin with Emil Straka and George Klass of the Minneapolis Symphony; cornet and mellophone with his father; clarinet,

Of particular interest is Dom Anselm Hughes, O. S. B., prior of Nashdom Abbey, at Burnham, England, who will speak on English mediaeval music. Others to be heard on the concert course are Beryl Rubinstein, Marie Simmelink Kraft, Josef Fuchs, Nevada Van der Veer, and Arthur Loesser.

Herbert Elwell, head of the composition department and music critic of the *Plain Dealer*, opened the comparative arts series Friday, Oct. 6, speaking on 'Troubadours and Minnesingers'. Other speakers will include Joseph L. Weinberg, Henry William Taesch, William P. Jones, Milton Fox, Arthur Quimby, Arthur Loesser, Boris Goldovsky and Joseph Remenyi. The Institute Madrigal Society will present a program of Italian choral music at one lecture.

trombone, and bassoon with other teachers, and conducting with Vladimir Bakaleinikoff. A year ago he traveled extensively in Europe where he studied with Nadia Boulanger and others in England and France.

Adelaide Gescheidt Resumes Teaching

Mme. Adelaide Gescheidt resumed her teaching of Normal Natural Voice Development and Specialized Coaching in Harperly Hall on Sept. 5.



Edgar Schofield, Teacher of Singing, at the Famous Stump House in Eureka, Cal., While on Vacation

Julius Gold Conducts Classes in Los Angeles

Julius Gold, musicologist, teacher and disciple of Bernhard Ziehn, recently opened classes in music theory in Los Angeles. He is conducting courses both for advanced musicians and beginners.

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CONCERT—RECITAL—RADIO

WORCESTER BEGINS ITS 80TH MUSIC FESTIVAL

(Continued from page 3)

interpretative viewpoints. Miss Jepson has the range and the volume to soar above the choral mass, and Mr. Weede's rich baritone rang out stirring in 'Today a rude brief narrative of ships sailing the seas', and with mellifluous tone in the broad melody, 'On the beach at night alone'.

Jepson Sings Arias

After intermission, Miss Jepson returned for two arias and three encores. Her charming stage presence and clear, lilting voice captivated the audience in 'Depuis le jour' from 'Louise' and the 'Jewel Song' from 'Faust', after which she sang Rossini's 'Tarantelle', and Hageman's 'At the Well,' in response to insistent applause.

Before the closing work, Sir Hubert Parry's setting of Milton's ode 'At a Solemn Musick', Mr. Stoessel conducted a lively performance of Falla's suite from the ballet, 'The Three-Cornered Hat'. Parry's beautiful eight-part chorus was a fitting end to the concert with its dignity, loftiness and sonority of tone. The chorus sang it exceedingly well.

For the sixteenth year, the festival association is directed by Hamilton B. Wood as president. Walter Howe, associate conductor and organist, again

writes the informative program notes, and presided again at the organ for the Parry work. Scipione Guidi returns for his second year as concertmaster. Seldom in recent years has the American national anthem received such a fervent performance as that by audience, concert and orchestra at the beginning of the concert.

The Worcester Festival Chorus of 450 Mixed Voices and Part of the Orchestra, at the Opening Concert of the Eightieth Festival in That City, Under the Baton of Albert Stoessel



Worcester Telegram

CLEVELAND PLAYERS FORECAST NOVELTIES

Rodzinski to Offer Premieres and Unfamiliar Music in His Seventh Season

CLEVELAND, O., Oct. 5.—Cleveland Orchestra will open its twenty-second season with the concerts of Oct. 12 and 14, in Severance Hall, Dr. Artur Rodzinski returning for his seventh season as conductor.

Dr. Rodzinski has announced a tentative list of the compositions which are most likely to appear on the programs of the year. In addition to symphonies from the standard repertoire, works by American composers include Dawson's 'Negro Folk' Symphony and David Van Vactor's Symphony; Samuel Barber's Overture to the 'School for Scandal'; Aaron Copland's 'El Salon Mexico'; Arcady Dubensky's 'Paganini' Studies and Frank Black's arrangement for orchestra of Debussy's String Quartet. South Americans are represented by 'Escenas Argentines' by the young Argentinian composer, Charles Buchardo, and Choros No. 8, by the Brazilian composer-conductor, Heitor Villa-Lobos.

Music by Poles to Be Played

Dr. Rodzinski hopes to include several original compositions by his Polish countrymen. Probably 'Chmielek, Polish Wedding Dances', by Wiechowicz; 'Four Polish Dances' and 'Sonatine Transatlantique' by Alexander Tansman, and Szymanowski's 'Stabat Mater'. Additional novelties are Molinari's arrangement for orchestra of Debussy's 'L'isle Joyeuse', and Constant Lambert's ballet suite 'Pamona'. Jascha Heifetz will give the world premiere of William Walton's Concerto for Violin, and Sergei Rachmaninoff will play his own Concerto No. 1 for piano and orchestra.

Only two changes have been made in the personnel of the orchestra this season. Leonard Rose has been appointed

to the post held for twenty years by Victor de Gomez, who resigned at the close of last season to make his home in California. Mr. Rose has been first cellist of the NBC Orchestra. The other newcomer is Godfrey Lajefsky, of New York, who has joined the viola section.

WILMA HUNING

GRANT PARK CONCERTS COMPLETED IN CHICAGO

Helen Jepson and James Melton are Soloists—Petrillo Outlines Plans for Next Season

CHICAGO, Oct. 5.—Helen Jepson, soprano, and James Melton, tenor, were the soloists at the closing concert of the Grant Park Series with the Chicago City Opera Orchestra, conducted by Leo Kopp, on Sept. 4. At this concert James C. Petrillo, president of the Chicago Federation of Musicians, a commissioner of the Chicago park district and general supervisor of the Grant Park concerts, mentioned plans for a permanent bowl for the events and told the audience that the federation has spent \$145,000 during the past five years as its contribution to the concerts.

Miss Jepson and Mr. Melton sang three excerpts from 'La Traviata' together and later some duos from works by Puccini. Each was also heard in a solo group, and the audience demanded several encores. Mr. Petrillo paid tribute in his address to the co-operation of Mayor Kelly and of Robert J. Dunham, park district president.

Bernard Herrmann Marries Lucille Fletcher

BROOKLYN, Oct. 5.—Bernard Herrmann, composer and conductor on the staff of CBS, married Lucille Fletcher, writer and musician, on Oct. 2. After writing and conducting the music for the motion picture 'The Heart of Darkness' in Hollywood, Mr. Herrmann will return to New York with his wife. His dramatic cantata 'Moby Dick' will be given its world premiere by the New York Philharmonic-Symphony in April.

THIRTY-WEEK SEASON FOR NBC SYMPHONY

Toscanini to Open Series on Oct. 14—deFauw, Molinari and Walter Engaged

The NBC Symphony will open its thirty-week season on the evening of Oct. 14 under the baton of Arturo Toscanini, who will be with the orchestra each Saturday night until Dec. 2, when he will have a leave of absence, returning on March 16 to lead the men until the close of the season on May 4. For his opening program Mr. Toscanini has chosen Schubert's 'Unfinished' Symphony, Strauss's tone poem, 'Don Juan', Haydn's Symphony in E Flat (B. & H. No. 99), and the Bach-Respighi Passacaglia and Fugue in C Minor.

The guest conductors this year will be Désiré deFauw, conductor of the deFauw Concerts in Brussels and at the Théâtre de la Monnaie and a newcomer to American audiences; Bernardino Molinari and Bruno Walter. Mr. deFauw will make his American debut on Dec. 9 and will remain until Dec. 30. He will be succeeded by Mr. Molinari, who will conduct from Jan. 6 to Feb. 3. Mr. Walter will take the baton from Feb. 10 until March 9. Samuel Chotzinoff, one of the directors of the musical activities of the National Broadcasting Company, will continue as commentator during the intermissions of the concerts.

American Works to Be Played

An American work, Roy Harris's Third Symphony, is scheduled for inclusion on Mr. Toscanini's second program on Oct. 21, and the conductor is reported to be planning the presentation of other contemporary works during the second half of his season. On Oct. 28 he will begin a Beethoven cycle, which will include the symphonies, most of the overtures and other works. The Ninth Symphony is scheduled for performance in Carnegie Hall on Dec. 2, space conditions making its presentation impracticable in Studio 8-H of the NBC

headquarters at Radio City.

During the second half of his season Mr. Toscanini also plans to conduct an all-Debussy concert and to end the series with a program devoted to Russian composers which will include Tchaikovsky's Sixth Symphony ('Pathétique') and Rachmaninoff's Third Piano Concerto with Vladimir Horowitz as soloist. Plans for a tour with the orchestra are being weighed.

Two string quartets of players from the NBC Symphony, the Primrose Quartet and the American Art Quartet, will give a Sunday evening series of broadcasts, including all of Beethoven's quartets, beginning on Oct. 8. Two new members have augmented the 'cello section from ten to twelve men: Frank Miller, formerly of the Minneapolis Symphony, and Isidore Gusikoff, formerly of the Philadelphia Orchestra.

CHICAGO OPERA HONORED

Cook County Federation of Women's Clubs Devotes Luncheon to Company

CHICAGO, Oct. 5.—A luncheon devoted to the Chicago City Opera Company and music was given by the Cook County Federation of Women's Clubs, Mrs. Frank R. Campbell, president, at the Auditorium Hotel on Sept. 18, in connection with the Fine Arts Festival and Exhibition of Fine Arts held currently by the federation.

The musical program included piano works by Mae Dilling Schmidt and arias sung by artists from the Chicago City Opera Company. Among the honored guests were: Jason F. Whitney, president of the Chicago City Opera Company; Mrs. Jason F. Whitney; Robert Hall McCormick, ex-vice-president of the Chicago City Opera Company; Anna Fitzu, vice-president of the Chicago City Opera Company; Eleanor Everett Freer, American composer and founder of the American Opera Society, and Phillip Maxwell, director of the Chicago Music Festival.